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THAT GIRL.

WRITTEN FOR THE NEW YORK CLIPPER.

TO MISS M. SHIELDS, BY E. A. AUSTINS.

Sometimes silent in the corner—
Is it matches, needles, pins?
For some mischief must be brooding
When this quietude begins.
Bouncing, shouting, down the stairway,
Setting mother in a whirl;
Boys are noisy, very often,
But you ought to hear that girl!

Setting out her Betseys, Marys,
Janes and Marthas on the floor,
Still will dress, and pet, and scold them,
As her mother did before.
Then she dresses up for shopping,
Putting on her ma's delaine,
And a shawl or two, if handy,
Just to make a splendid train.

Now she gives advice, so gravely,
If her older brother chance
For some little fault to linger
'Neath his father's serious glance.
She is full of dainty graces,
Very conscious of them, too;
If she kisses you while scolding,
What on earth are you to do?

Sweet, bewitching little woman!
Be as roguish as you will;
Long watch for me at the window,
And my heart with sunshine fill.
Surely, mother cannot mean it,
When she says amid your noise,
"That one little girl's more trouble
Than a dozen little boys."

GWENDA;

OR,

THE DOUBLE BONDAGE.

CHAPTER XVI.

Ah, who would not welcome that moment's returning,
When passion first waked a new light through his frame,
And his soul, like the wood that grows precious in burning,
Gave out all its sweets to love's exquisite flame!
And such is the fate of our life's early promise,
So passing the Spring-tide of joys we have known.

A beautiful girl, among flowery parterres, roaming carelessly among the windings of large and gracefully laid-out grounds, which at every turn opened out a new and lovely vista, is perhaps the most attractive object in the eyes of persons of taste and refinement.

And Gwenda Loraine was one of the most perfect specimens of such a tenant, and her new domain produced at once the impression of wealth judiciously laid out at the command of a liberal and tasteful mistress. She was dressed in the simplest costume consistent with the elegance and the instincts of a kindred love for purity and beauty in her belongings. Her robe was of the finest India muslin, made with that indefinable air of distinction that only a first-class modiste can cast over her productions.

The soft lace and the pale-blue ribbons that entwined the dress were of the most costly kind and becoming shade to the girl's pure young face. And the simple but most fascinating jaunty hat that was carelessly tied on the glossy coils of the rich hair completed the charm of the maiden's toilet.

She stood at last for a few moments, at a point which commanded the carriage drive that ran through the miniature park. Her face was full of wondering thought. There was a questioning doubt in the depths of her large eyes and the slightly parted lips. She evidently was lost in a sort of perplexed retrospect, rather than a joyous anticipation of the future.

The shadows were slightly casting the fine edge as it were of their gray dimness, and for the moment the warmth of the sunshine was chilled by the distant gloom. Suddenly her look grew more eager and lifelike. A carriage came bowling swiftly along the broad drive, with the rapid noiselessness of a completely well-appointed equipage. Gwenda could not distinguish the liveries nor the tenants of the vehicle at that distance from her post, but she felt an instinctive conviction that they must be those she had known best in her school-days. Visitors had not been wanted at Fern Place. The families in the neighborhood had called to pay their respects to the heiress. But Gwenda had, by some fatality, been from home when they called, except in one case, where a father and daughter had come to visit her. The gentleman was a musician of no ordinary excellence, albeit the gift was only used by him as an amateur. And the daughter had so little taste for her father's beloved art that it checked, to no ordinary degree, the intercourse between them. Gwenda felt a tolerable certainty that no such guests as these would await her as any of these new neighbors, since she had not yet repaid their timely courtesies. And her heart beat high and strong as she prepared to return to the house to meet her visitors.

Her steps were, perhaps, somewhat lingering, or the progress of the carriage unusually swift, for ere she reached the private door of her dwelling she could distinguish the words "Is Miss Loraine at home?" of the footman, and in another moment the door of the carriage opened. Some ladies alighted, and Gwenda, with a strong exertion of self-control, walked calmly to the hall.

"Pray, Miss Loraine, these ladies are in the dressing-room," said the footman.

And glancing at the cards then placed in her hands, she saw that they bore the names of the "Marchioness of Brunton" and "Lady Maud Dorrington."

Her instincts had not deceived her. But for what had they thus arrived? Was such notice had been vouchsafed to her, from the date of her visit to the Hove. The Marchioness had, in a measure, tabooed all intercourse between her daughter and her early school-friend.

And Gwenda's pride took fire at the certainty which the change afforded of timeserving and selfishness in those she was most willing to love and trust. It was perhaps better for her that it should be so. She looked more completely the highly-endowed mistress of that fair domain, as she entered the room where the proud Marchioness was awaiting her, than had no such thoughts nerved her courage.

The orphan school-girl, the obscure recipient of an unlooked-for heritage, was scarcely less proudly graceful in her reception of her titled guests than she might have appeared had her own name been ranked among the honored magnates of the land.

And Lady Brunton's greeting was almost affectionate as she advanced to the lovely girl whom she had hitherto rather tolerated than admired or encouraged by her womanly kindness.

"I am so very glad you are at home, my dear," she said, when the first congratulations were exchanged. "Maud has been wearying of this long separation from you. And," she added blandly, "I came to ask you if I hope you will not think of refusing, but which is better settled in person than by letter."

Gwenda bowed her pretty head.

"I should be very sorry to refuse anything to Maud's mother, Lady Brunton," she said, "but I am not altogether my own mistress, you know. Mrs. Fenton is with me at my guardian's appointment, and I must ask her permission before I consent to anything."

"Very proper," returned Lady Brunton, with a constrained smile. "Indeed, it is refreshing to meet with so proper an appreciation of the duties of a young and well-endowed girl in these days. It gives me renewed confidence and good opinion of you, Miss Loraine."

Again the same inquiring look in the large eyes was fixed on the Marchioness. Gwenda was evidently disinclined to give the slightest assistance to her stately visitor in the unfolding of her errand.

"There can surely be no possible difficulty in the way of my arrangements," she resumed. "I want you to spend the Autumn with us, or for some weeks at any rate. The shooting will begin before very long and our house will be tolerably gay, but in the meantime you would become better acquainted with us and our ways. Will you come?"

Gwenda's sweet face flushed brightly. There was more in the bidding than mere anticipation of a brief pleasure. There was the prospect of constant intercourse with him she loved still, girl as she was, either as an ideal or a reality—and, what might be more important—also of testing his truth and her own. There might be more seriousness in the hitherto dreamy and intangible betrothal than she was so immediately prepared to encounter. And again she doubted. Was it honorable—right to accept such a bidding under what might be called false pretenses?

If the Marchioness suspected the feelings that were conniving her son with the orphan, why, then, should she expose him to contact with her? Would she desire to forward such an engagement?

Gwenda's thoughts darted like lightning over the ideas which Lady Brunton's words suggested. And as, in truth and honesty, she decided for its conditional acceptance, so she resolved that no deception should follow in its train. Frankly and fearlessly she would abide the test. And Bernard must be content with baring all his hopes and wishes to the very light and face of day.

Lady Brunton did not perhaps read aright the changing face during that brief interval. But Maud was more accustomed to her friend's changing expression, and she guessed well that no ordinary timidity or doubtful feelings caused that thoughtful lowering of the eyes, nor the anxious quivering of the closed lips.

"You are most kind. If Mrs. Fenton has no objection, I shall be very—very pleased to visit you," at last came, with a touching earnestness, from Gwenda's eyes, as well as tongue.

It was impossible to doubt or resist the speaking candor of that look. Lady Brunton was undoubtedly touched by the youthful sincerity of the fair girl so suddenly raised to a noble and lofty position. And she pressed her lips for a slight caress on the fair brow as she replied:

"Then it is all arranged, my dear, for I really cannot suppose your chaperone can refuse so very eligible a proposal from me. Shall I see her, or will you manage the business yourself?"

"I will send for her, if you please, Lady Brunton," returned the girl, quickly placing her fingers on the bell-handle. "It will be better for you to hear for yourself what Mrs. Fenton wishes."

Again the Marchioness was surprised, and, to speak truth, baffled by the girl's complete self-possession. There was no such eager desire to snatch at her invitation as might have been expected in such circumstances—no attempt to accomplish her purpose by the sweet influence over her guardian, or to induce Lady Brunton to overcome any opposition. Surely there could be no undercurrent in the matter. The heiress could have no fear of her importance for her in any degree to ignore or disregard the gracious condescension of the noble lady, and Lady Brunton's respect perhaps rose in proportion to the composed indifference of its object.

In a few minutes Mrs. Fenton appeared. She was a woman of some forty-five or more years, and with a countenance as colorless in expression as in tint. Pale and impassive so far as any evidence of emotion was concerned, the lady was certainly admirably adapted for the somewhat invidious and delicate duties of a chaperone where no ties of blood existed between herself and her charge. No one could accuse her either of an undue pretension or of lightness of deportment in her manner to any of the friends with whom she might be brought in contact, but whether the automaton-like demeanor was favorable to Gwenda's formation of character and manner remained to be tested by time and circumstances.

Lady Brunton accepted Gwenda's introduction with a lofty bow.

"Mrs. Fenton, I hope you will excuse the unceremonious summons," she said. "I am anxious to secure Miss Loraine's company for my daughter for some weeks at the very least. Can you permit her to be away from you and under my care for that period?"

Mrs. Fenton's reply was as calm and unmoved as Lady Brunton's tone.

"I am afraid I must clog the consent with a condition," said the chaperone. "Miss Loraine will have only too much honor in accepting your invitation, but I must request you to allow me to accompany her. Nay," she added, seeing the lady's start or surprised disapproval, "do not mistake me, madam. I have no wish to force myself on you as a visitor. I am not fitted in any respect for such an honor. But I am bound not to allow Miss Loraine to be parted from me. Wherever she is residing, I have promised always to be near her, so long as my care of her continues."

The Marchioness became more and more perplexed at such unwonted precautions.

"It is not for me to judge, Mrs. Fenton; but I certainly should not have considered such a precaution necessary, even in the case of my own child, under similar circumstances."

"Probably not, madam; but I am compelled to persist in the obedience to my orders," was the quiet reply.

"You would refuse my invitation in such a case?" asked Lady Brunton.

"I should be distressed, but it must be done," calmly rejoined the impassive chaperone.

And the Marchioness was welnigh driven to retract her gracious offer, and wash her hands of such ill-received patronage. A glance at Gwenda's high-bred figure and beauty seemed to crush the impulse.

"It is a remarkable arrangement, Mrs. Fenton, as you must yourself confess," she observed, with a slight movement for departure. "Still I must concede a great deal to even an extreme of propriety and vigilance. May I ask what you do wish me to arrange, since you disclaim any intention of becoming a visitor?"

"I only wish for some place in your house, madam, where I can prove some oversight on my charge, without intruding on your society. I hope it is not altogether an unreasonable request," she replied firmly.

There was no denying so unpretending a proposal. It was so utterly free from the objection that more determined assertion would have occasioned.

"As you will, Mrs. Fenton. I shall be happy to give orders for your suitable entertainment," the Marchioness returned. "And now, having arranged my plans, I will not detain you longer. Can you be ready next week, dear?" she continued, turning to Gwenda, with a freer and blander manner and look.

"Certainly, Lady Brunton. My preparations will be quickly made," returned the girl, with a bright smile. "And I thank you from my very heart," she continued, as Lady Brunton stooped to kiss her with almost maternal tenderness.

Maternal. Ah, yes, that was the word that suggested itself with sweet, soft, alluring happiness to the orphan's heart.

Could it be that she would really so soon be in constant companionship with Bernard Cranmore, and under the care and chaperoning of his mother? The very idea brought a gush of happiness swelling up in her young heart that brightened everything around her to glittering brilliancy.

How she blessed the generous benefactor who had enabled her to enjoy such delicious joy. That lovely domain, the refined luxury of her surroundings, were all owing to his bounty. Yet she could never thank, never repay him even by her love and duty.

Gwenda's thoughts reverted strangely to the mysterious subject of her heritage, even in the exciting prospect opening before her.

CHAPTER XVII.

I see thee still—that cheek of rose,
Those lips with dewy fragrance wet,
That forehead in serene repose,
Those soul-lit eyes, I see them yet.
Sweet nymph, since thou art not dead,
Thou gracest still this earthly sphere,
An influence is round me shed
Like thine, and yet thou art not here.

"Gwenda, what do you think of him?" said Lady Maud, entering her friend's dressing-room the day after the orphan heiress' arrival at the Hove.

The question seemed somewhat enigmatical to the young girl thus addressed, for she raised her head with a look of bewilderment from a letter she was reading ere she replied.

But the next moment the explanation was in some degree given by the exhibition of a highly-finished miniature that Maud opened as she spoke, and held out for Gwenda's inspection. It was the portrait of a handsome and still young man, though to the ideas of two such debutantes as now sat in judgment on the likeness he might appear far more mature, in both look and reality, than the actual truth. Gwenda gazed at it with an earnest attention that almost provoked impatience in her excited friend.

"Really, one would think you were falling in love with the charming chevalier yourself, Gwenda," she said hastily. "I don't find so much difficulty in knowing whether I admire a face, whether in a picture or reality."

"Perhaps not, nor am I at all perplexed on that subject," returned Gwenda gayly. "He is decidedly handsome, whoever the 'he' may be, Maud; but——"

"But what?" interrupted Lady Maud eagerly. "Don't be so tiresome—do speak out, Gwenda. What on earth can you be hesitating about? I assure you I am not in love with him, so you won't offend me, whatever you say."

"Then he is really your suitor, Maud, and you mean to marry him," exclaimed her friend quickly. "What is his name?"

"First tell me what you were so perplexed about saying, and I will answer you as well as I can," returned Maud. "Don't you like the face?"

"Well, yes. It is handsome and pleasing," replied the girl, "and I cannot tell why it gives me some unpleasant impression or recalls something painful to me. I suppose I must have seen someone like him when I was a child," she added laughingly, "and been punished for some impertinence or other connected with the individual. I am quite sure it has not been since I have been of any rational and accountable age."

Lady Maud gave an impatient snatch at the unlucky miniature.

"It is very silly to think for a moment of such nonsense," she replied angrily. "As if Lord Saville, who, I believe, has been abroad for years, and is only about thirty now, was likely to have seen or offended you, Gwenda, as a child!"

"You said you would not be offended, dear Maudie," remonstrated her friend, "but I really can give no rational explanation of the annoying associations with that face. It is very handsome, but I do not feel I should trust it. There is not so much strength in it as a man of that age should have. That is all; but I can imagine you would be very happy with him, dear," she went on apologetically.

Lady Maud's eyes fell once more upon the portrait, and the angry flush faded from her cheeks.

"Perhaps you are right, Gwenda," she said; "yet if I marry him, I may be happy or most miserable."

"Have you known him long? Have you accepted him, then?" asked Gwenda, half reproachfully. "You never gave me a hint of it, Maud."

"I have had no opportunity, and I wanted your real opinion of him," was the reply. "Besides, I have never seen him, and yet I am in a manner bound to him, if he wishes."

"Never seen him, and yet bound," repeated Gwenda, in surprise.

"Yes. Did you never hear of such things?" inquired Maud sharply. "It is not so uncommon in noble families to make such arrangements. It is the penalty perhaps of high birth."

"Which does not, therefore, come under my knowledge," said Gwenda rather haughtily. "I beg your pardon, Lady Maud."

"And Lady Maud deserves the rebuke," laughed the offender, with a rather constrained smile. "It was an outbreak of irritation not meant to vex you, Gwenda. Besides," she added, "how can you tell how well-born you really may be, ma belle? There hangs such a mystery over your father's relatives that they may date from the Conquest, for aught you know. And certainly there must be no end of money for you to have three thousand pounds a year left you like a diamond necklace or bonbon in ordinary cases."

"Yes, it is strange, very strange," mused the girl. "But I suppose there must have been some quarrel that divided my father from his family; and then I was such a child when he died, I remember nothing. But tell me, do you intend to marry this Lord Saville, Maud? And how is it you have never seen him?"

"Oh, I do not understand what happened years ago, as you seem to do, Gwenda," replied the girl, the old bitterness breaking forth once more. "However, I am contented to do as I am desired, especially as the personage in question is good-looking and well-born, even if he is not quite so stern and strong as your favorite Gilbert, Gwenda. I suppose he is your model, from what you say," she continued, as she saw the lips of her friend curl rather sarcastically, as she fancied, at her own weak compliance.

"I suppose I must excuse you, Maud. You are not happy, and therefore are irritable," said the young heiress quietly.

HARRY ENOCHS, Variety Theatre Manager.

For Biographical Sketch, see elsewhere in this issue of THE CLIPPER.

"Now, do you really mean to say that Gilbert is not a favorite of yours—would you not marry him if he asked you?" laughed Maud, bending forward to give her friend a reconciling kiss.

"I? Never!" burst from Gwenda's lips.

"And why?" asked her friend eagerly. "He is very clever, has taken no end of honors, and if by any unlucky chance Bernard was to be moved out of the way, he is papa's heir. There's a prospect, you see, Gwenda."

"Mr. Dorrington might be a duke without it in the least altering my feelings," she answered bitterly. "I would not marry a prince if I did not love him."

"You must despise me dreadfully, of course," said Maud. "I dare say I shall commit the dreadful deed. Of course Lord Saville is bound fast in love to me, as we have only met once, extremely well if he is at all as tolerable as his portrait. By the way, are you going with us to see the St. Johns, Gwenda? We promised to drive over to an afternoon tea. They are great friends of Gilbert's—about the only ones he actually considers his equals, I believe; the daughter is literary, and the father musical. Perhaps you know them—they are really nearer to Fern Place than to us."

"I believe they did call, and I left Mrs. Fenton's card and mine in return. I had rather not go; I have a headache, and, besides, I am not up to such celebrities, or added responsibilities, as Miss Loraine will be to-night. It was a slight movement for departure. "Still I must concede a great deal to even an extreme of propriety and vigilance. May I ask what you do wish me to arrange, since you disclaim any intention of becoming a visitor?"

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CHAPTER XVIII.

Is thy name May, maiden fair?
Such should mirth in its music be;
The sweetest name that mortals bear
Were best befitting thee,
And she to whom it once was given
Was half of earth and half of Heaven.

The party had driven off on their expedition to the "dear friends" of Gilbert Dorrington, and Gwenda, almost weary of her own thoughts and her loneliness, at last quitted her apartment and sought the music-room to beguile the dreary hours that would elapse before the dressing-time, and the return of the Marchioness and her daughter.

Her taste for the divine art was certainly a no ordinary enthusiasm, and the most natural resource for her in her unutterable depression of spirits was to fly to the instrument that she most loved and admired. She sat down at the harp and swept its chords like a muse, while at last the voice came gushing out as by accident, rather than any intended and planned arrangement on her own part. Sweet, rich and clear, like an Æolian harp, or the rippling of silver bells, it came floating on the atmosphere, filling the apartment as sweetly as with the very odor of fragrant flowers from the Orient.

The illusion of the ear was not destroyed by the eye. The graceful figure bending without effort or awkwardness to the gold harp, the swan-like throat turned with natural, unforced elegance on the drooping shoulders, gave a yet greater attraction to the young musician. At least, so thought the newcomer, who stood at the threshold of the apartment, attracted by the melody which swelled on the air around the chamber. He waited till the voice was hushed and silent, then he advanced into the room through the French window, the handle of which stood invitingly open. Gwenda just heard the approaching step as she ceased her song, and hastily turned to meet the unexpected gaze of a stranger. Yet not a stranger!

That face was familiar, perhaps even doubly familiar to her eyes. It was the original of the picture which had given rise to such speculations some few brief hours before, and, alas! that same haunting face that recalled so singularly scenes and memories of a long-past and nearly forgotten childhood.

There were no ordinary homage and courtesy in the bow with which he came to her side.

"I am speaking to the Lady Maud Dorrington, I presume," said the newcomer, as he held out his hand with a courteous smile.

"No; Lady Maud has gone to visit some friends," she replied in a rather haughty tone.

It was a mistaken feeling, perhaps, and it could only be excused by the previous meditation of her mind, and the impression that Lady Maud had left of her interested and mercenary hardness.

She thought that the comment would have been sufficient, and that she would have been left to solitude and peace. But Lord Saville did not appear at all inclined to comply with her hint.

"I am bound, at any rate, to introduce myself ere I venture to ask your name, fair lady," he resumed lightly. "I have the honor to be an invited guest of Lord Brandon, and my name is Lord Saville. I fear you have never even heard of such an insignificant personage from your friends."

Gwenda was strongly tempted to answer in the negative. She had a sort of proud antagonism in her nature to the unoffending stranger, but a better impulse mastered the unworthy injustice, and she replied, with the natural candor of her nature:

"Yes, I have. I know they expected you, Lord Saville, but I do not think to-day, or they would not have been away."

"You are right. I have hastened my arrival," he replied: "but I hope the rudeness will be pardoned. And," he added, "now that I have gone so far in my confession, may I not hope for some returning friendship in yours? May I not know to whom I am speaking? If I were asked, it seems to me very like St. Cecilia, to judge by the melody that drew me hither."

Gwenda did not blush. She did not feel any such flattering gratification as to prompt such evidence of emotion. But she quietly replied to the more prosaic part of the speech:

"My name is Loraine—Gwenda Loraine. I am an old schoolfellow and friend of the Lady Maud; that is all the claim I have to be a visitor here," she replied.

Lord Saville looked at her with unrestrained admiration.

"I might differ with you there, Miss Loraine, if I dared, but it would be presumptuous of me to say what is in my heart on that subject. However, I can at least admire the taste that prompts the desire to have you here. Pray, is Lady Maud as great an adept as yourself in the divine art of melody?"

Gwenda was silent for a few seconds.

"Lady Maud plays beautifully. I do not think her voice is equal to her talent," she said, at length, with some hesitation.

"Then you, that she does not sing well—that her voice is defective," he said, with a slight sarcasm in his tone.

"Certainly not," she said firmly. "It would be as false to assert that as the reverse. It is not true, Lord Saville. Please do not make me responsible for it," she continued

NEW YORK CLIPPER.

SATURDAY, MAY 16, 1874.

TO CORRESPONDENTS.

Persons applying for the position of correspondent of THE NEW YORK CLIPPER are respectfully requested to consider SILENCE A NEGATIVE.

☞ **Letters seeking information** replied to only through this department; no answers by mail.

NORTH-END, Boston.—"A seven and a five on board. A combines to six by playing as ace on the five; B builds the combination of six to seven by playing an ace from his hand, and, adding the seven on the board, calls "sevens." Can he build from the board in that way?".....It is permissible to do that, it being held that the addition of the seven is merely combining, and not "building from the board," since it simply duplicates without altering the denomination called. "Building" consists in raising not your own but your antagonist's combination to a higher denomination by a card from your own hand. This was done when B "built" A's "combination" of six to seven. The pile was built no farther up when B added the seven on the board, for the same card in A's hand needed to take the single seven would have taken the pair of sevens. Such a combination merely prevents further building, which may be disadvantageous to A; but if he, adding a three in his hand to a four on the board, can combine to seven, and can then add together a deuce and a five on board and call sevens, thus duplicating his combination, and preventing B from building, there seems to be no good reason that B, building to a given denomination, shall not duplicate it by being cards on board, and so preventing A from building.

A. F. N., Columbia ave.—"I. A and C are partners at cassino against B and D, the latter dealing. Cards on board—queen, eight, tray and four. A plays seven on tray and calls ten; B plays an ace on the eight and calls nine; C plays the ace on the board, and D a four. Can A take the ace from board, put it on B's combination of nine, and add it to his own pile, calling ten?" 2. Can B, on his playing combination the ace, add them to his nine, and take them in? 3. Can a partner combine or build to help his partner, if he hasn't the card to take with? 4. Who is the winner when by cassino

AMUSEMENTS.

MLLE. TERESA ANTONINO,
PREMIERE DANSEUSE, concludes her engagement at the Academy of Music, New York, on May 5, and will be at liberty after that date to accept engagements.
Address 140 East Fourteenth street, New York. 7-1t*

A YOUNG, RESPECTABLE LADY
wishes to apprentice herself to a CIRCUS MANAGER OR FAMILY OF GYMNASTS, to learn the gymnastic business. Address MISS L. RIGHT, care of CLIPPER Office. 7-2t*

WANTED, FOR A SIDESHOW,
A VARIETY PERFORMER; a sword-swallower, fire-king, or bird-performer would be preferred. Would like to hear from JACOB HAWS. Address S. DINNIN, Care of CLIPPER Office. 7-1t*

W. E. SHERIDAN
CAN BE ENGAGED AFTER MAY 16, for Spring or Summer season. Address BOOTH'S THEATRE, or 43 SMITH STREET, Brooklyn, N. Y. 7-1t*

WANTED IMMEDIATELY,
two good young gymnasts, one comedian, who can do Irish business, double song-and-dance performers, leader of band and orchestra; also other musicians. CHARLES MARSd can send his address. Address, per published route in CLIPPER or Mercury, E. S. WASHBURN, Proprietor of Last Sensation. 7-1t*

DAVIS & CO. THEATRICAL AGENCY, 160 VINE St. CINCINNATI, O.

WANTED IMMEDIATELY.—LADY ASCENSIONIST, to travel with a combination, and make outside ascensions. If Miss Rosa Manetta is not engaged, we can give her an engagement. Correspond immediately with DAVIS & CO., Theatrical Agents, 160 Vine street, Box 252, Cincinnati, O. 7-1t

MANAGERS WISHING TALENT for dramatic combinations or variety companies, for the Summer season, should immediately correspond with us, as we have some first-class people on our books. Full companies organized in ten days' notice.
DRAMATIC ARTISTS
in every line of business desirous of making engagements for the Summer Season in traveling companies can communicate with us at once, stating line of business, salary, etc.
VARIETY PERFORMERS
always in demand, especially ladies and specialty performers. All letters must contain stamp for reply.
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AMERICA'S CHILD COMIQUE,

BOSS OF ALL THE "KIDS."
PRESS OPINIONS.
The Pittsburg Daily Post, in speaking of "Little Delmar," now at Ward's Varieties, says: "Little Delmar, the infant wonder, was greeted by another large house at the Variety Theatre last evening. Her specialties drew forth the most unbounded applause. In truth, she is a perfect marvel. That one so young should display such brilliant talents is, as Dominie Sampson would term it, 'prodigious.'"—BORDER CITY HERALD.
"The stage prodigy Little Delmar, in her many specialties, has won enthusiastic encomiums since her appearance here. Possessed of real talent, the captivating Lilliputian sings, dances and acts as by natural impulse, apparently enjoying, with a zest not excelled by the audience, the pieces she takes in hand. The versatility of this youngster is wonderful, and the absence of all affectation lends more than enjoyment to the artless, jolly and thoroughly accurate delineations of many well-known phases of character."—BORDER CITY HERALD, Fall River, April 23, 1874.
"*** Little Delmar, the child wonder, is highly spoken of by the Philadelphia, Pittsburg and Reading papers. The N. Y. CLIPPER says Little Delmar, in character songs, with quick changes of costume, gave an excellent performance, which was worthy of an artist of more mature years."—PORTLAND, ME., ADVERTISER, April 27.
"*** Little Delmar is a very smart little girl, with songs and dances."—EASTERN ARGUS, Portland, April 28.
"** Little Delmar showed herself a clever little dancer, and many of her points were original and comical."—PORTLAND ADVERTISER, April 28.
"** Little Delmar was declared quite an original little piece."—PORTLAND ADVERTISER, April 29.
"Little Delmar created quite a sensation."—EASTERN ARGUS, May 1.
"Little Delmar exhibited her talents to better advantage in Ethiopian specialties than in anything else she has yet attempted."—PORTLAND ADVERTISER, May 5.
"Little Delmar is welcomed enthusiastically."—PORTLAND ADVERTISER, May 7.
"The audience were highly delighted with Little Delmar."—EASTERN ARGUS, May 8.
Responsible managers will address L. W. HARLEIGH, guardian of LITTLE DELMAR, 411 Eighth avenue, New York City. 7-1t

SUSAN DENIN COMBINATION,
Pronounced by the Press of the Northwest.
TO HAVE NO SUPERIOR.
FIFTEENTH WEEK.
ESPECIALLY engaged for a RETURN visit to Dubuque, Cedar Rapids, Des Moines, and Ottumwa, Iowa, Springfield, Decatur, and Jacksonville, Ill., Evansville, Ind., etc., etc. Owing to the great success, the Combination has been engaged for Little Rock, Ark., a third week, until May 16. Cairo and Bowling Green to follow.
Proprietors and agents of first-class opera-houses and halls desiring dates, address T. MORRIS,
7-1t* Manager.

Royal Marionettes. WANTED.
A gentleman and his wife who fully understand the business, as well as Mr. THOS. HOLDEN, of Mr. and Mrs. CHAS. WEBB, lately with W. J. Bullock, Esq.—to such I will pay a salary of One Hundred and Twenty-five Dollars per week, and all traveling expenses. Long engagement. The exhibition is SUPERIOR to anything of the kind ever before produced in this country or England.
GEO. K. GOODWIN, Original Dollar Store,
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WM. HOMER AND MINNIE KEAN,
in their original Irish Sketches and double songs-and-dances.
For open dates address DR. VALENTINE, JR.,
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THE QUEEN OF IRISH COMICS WITH A VOICE,
KATE O'CONNOR
concludes her highly successful engagement of 26 weeks at Theatre Comique, N. Y., on May 16, and in conjunction with
G. B. HARCOURT,
TENOR VOCALIST AND CHARACTER ACTOR,
will be at liberty to accept engagements for their ORIGINAL AND NOVEL IRISH, MUSICAL, COMICAL AND OPERATICAL SKETCHES.
Newton's, Hartford, May 18, two weeks; Ward's, Fall River, June 1; Acker's, Troy, June 15; Shelby's, Buffalo, July 20. For dates, etc., address
J. B. HARCOURT, 121 Barrow st., New York,
7-1t* or COL. T. ALLSTON BROWN.

TIVOLI THEATRE,
Eighth st., between Second and Third aves., N. Y.
Proprietor..... PAUL FALK
Stage-manager..... MAX KOSMANN
This favorite place of a most refined
VARIETY SHOW,
is in want of first-class
LADY GYMNASTS, ACROBATS, ETC.
Would like to hear of the CLAIR SISTERS. 7-1t*

THE AMERICAN COMIQUE D'ETHIOPE,
PENDY,
WITH MADAME RENTZ'S FEMALE MINSTRELS,
appearing nightly in the following specialties:
MASTER TAMBO IN PARLOR CONVERSATION,
Motto and Swell Character Songs with Changes,
"ONLY AN ACTOR,"
and a decided hit in burlesque acting,
AS BEPPO IN FRA DIAVOLO,
introducing Ed. Harrigan's original "SHOOT THE HAT,"
repeatedly encored nightly. 7-1t

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IN THEIR NEW, ORIGINAL PLANTATION SPECIALTY,
WRESTLING JACOB,
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WRITTEN BY FRANK DUMONT, ESQ.; COPYRIGHTED ACCORDING TO LAW.
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THE QUAINT MUSIC OF THE COTTON FIELDS INTRODUCED BY FOX AND WARD.
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NOW WITH DUPREZ & BENEDICT'S MINSTRELS. 7-1t

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JOHN A. MACK,
ASSOCIATE DRAMATIC AUTHORS.
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OPERA-HOUSE,
IMMENSE HIT OF
BERNARDO,
The Wonderful Male Soprano and Burlesque Artist. 7-1t*
THE GREATEST OF ALL GYMNASTIC ARTISTS.
The most self-possessed man in the word. A man of iron nerve. The Japanese
KING SARBRO
has a few open dates before his departure for Europe.
Address T. SMITH, 466 Sixth avenue, N. Y. 7-1t*

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IT HAS BEEN A GLORIOUS SUCCESS.

THE
FOURTH ANNUAL TOUR
OF THE
FOX & DENIER
PANTOMIME TROUPE

Was inaugurated at ALBANY, N. Y., AUG. 29, 1873. The company visited nearly every State in the Union, playing the original and ever-popular
HUMPTY DUMPTY,
which was everywhere hailed with delight by crowded audiences, and the troupe has been pronounced

By Press and Public to be the best Equipped, the Best Advertised, and the Best Managed PANTOMIME ORGANIZATION in America.

THE FINEST
PANTOMIMIC QUARTET
NOW IN THE COUNTRY, LED BY THE
AUTOCRAT OF ALL CLOWNS,
TONY DENIER,
and supported by the best auxiliary talent in
PANTOMIME
AND
SPECIALTY ACTS,
CLOSED THEIR SEASON AT
ALLENTOWN, PA.
ON MAY 2, 1874,
HAVING GIVEN ALTOGETHER
238 PERFORMANCES,
THE GROSS RECEIPTS OF WHICH AGGREGATED THE SUM OF
$119,483.75.

The manager tenders his thanks to the public, which has so liberally rewarded his efforts to please, to the Press for the many flattering notices he has received, and to the leading theatrical managers for their offers of engagements during the next season; and call attention to this preliminary announcement for the season of 1874-75 when this organization will be known as the
TONY DENIER Pantomime Troupe.
WHICH WILL COMMENCE ON OR ABOUT
SEPTEMBER 1.

Previous to resuming his travels, he proposes to increase the attractiveness of this favorite and established organization by the production of
TWO SEPARATE AND DISTINCT
GRAND PANTOMIMES,
which will be presented with new Scenery, Tricks, Costumes and Mechanical Effects, and an
ENTIRELY NEW COMPANY
OF
Pantomimists, Comedians, Dancers and Specialty Performers.
A GRAND DOUBLE
TROUPE OF PANTOMIMISTS,
COMPRISING
TWO CLOWNS,
TWO HARLEQUINS,
TWO PANTALOONS,
AND
TWO COLUMBINES.

ALL PREVIOUS EFFORTS WILL BE TOTALLY ECLIPSED by the magnitude and effectiveness of this new organization. New cuts are now being produced from ENTIRELY ORIGINAL DESIGNS, and negotiations pending with some of the

Best American and European Talent.

PERFORMERS OF RECOGNIZED ABILITY,

desiring a long engagement, at a sure salary, may apply immediately, stating their lowest terms, and full particulars concerning their "business."

In organizing this new company, the manager desire to receive communications from performers, as follows:

A gentleman who can PLAY SECOND CLOWN WITH
TONY DENIER.

He must be young, and a good, quick Tumbler. Another who can play HARLEQUIN, and has some specialty performance. A lady to play COLUMBINE; one who is young and attractive, a good dancer, and who can introduce some specialty. A gentleman who can play PANTALOON, and also do some specialty act in the "olio." Would also like to hear from the following:

TWO FIRST-CLASS GYMNASTS, equally good—NO "AERIAL" BUSINESS; TWO UNQUESTIONABLY GOOD NEGRO COMEDIANS, for neat and "acrobatic" SONG-AND-DANCE; must have good voices; A GOOD SONG-AND-DANCE LADY or "CHANGE ARTISTE;" A FEMALE SERIO-COMIC AND BALLAD-SINGER, of ACKNOWLEDGED REPUTATION; A VENTRILOQUIST and MIMIC. A superior JUGGLER, BALANCER and WIRE-WALKER. A GOOD "IRISH COUPLE" for SONGS, JIGS and "DOUBLE ACTS;" any WONDERFUL MUSICAL NOVELTY. A CHINESE or JAPANESE PERFORMER, with some unique act; two DANSEUSES for Solo and Character Dances. A DUTCH COMEDIAN AND DANCER; A "PEDESTAL" CLOG AND SKATE DANCER: several actors and actresses for minor parts; and an assistant property man.

A GOOD ORCHESTRAL BAND is also wanted, to "PLAY BRASS" if required.

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To the Press, The Profession, The Public.
TONY DENIER
IS THE ONLY PERFORMER IN AMERICA WHO HAS THE SOLE RIGHT TO PRODUCE
G. L. FOX'S
ORIGINAL VERSION OF
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(at Home, Abroad, or Anywhere Else),
he having purchased this right from MR. FOX, and paid to him the sum of
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in proof of which statement, TONY DENIER HOLDS THE CORRESPONDENCE ATTENDING THE NEGOTIATION, THE CONTRACT LETTER, and
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Address all communications to
TONY DENIER,
71 Division street, Albany, N. Y.,
7-1t or care COL. T. ALLSTON BROWN,
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FIFTH-AVENUE THEATRE COMBINATION.
I am now prepared to arrange dates for the coming season with managers of Theatres, Opera-houses, etc., for the above combination.
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MONSIEUR ALPHONSE,
the present New York success, and other novelties about to be produced in New York City.
The combination will embrace the names of those artists who have aided in making the present season so successful.
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Care of COL. T. ALLSTON BROWN.
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MLLE. ZOE ZEONETTI,
the most finished Lady Gymnast in the country, assisted by
MONS. REVENI,
the Great Aerial Gymnast and Fire King, now playing their third engagement this season at the Academy of Music, Toronto, open in Rochester, May 11, two weeks; Shelby's, Buffalo, June 1, two weeks; Acker's, Troy, June 15, two weeks; Cleveland, June 29, two weeks. Have two weeks to spare July 13. Open Oswego, July 27, two weeks. Managers wishing to engage these artists, will please address COL. T. ALLSTON BROWN. 7-1t

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THE GREAT SHOW OF AMERICA.
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The management take great pride in calling attention to the EMINENT ARTISTS composing this grand organization, each of whom is unrivaled in their specialties, and will appear in a select programme, which will be found worthy the patronage of refined and critical audiences. This alliance of meritorious talent might properly be classed as
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In ONE, under the following titles:
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HARRY BLOODGOOD'S COMBINATION,
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WITH MISS ADELAIDE DE MONTE.
But we wish it distinctly understood that this not a combination of several companies, but an entirely new selection of the
BEST TALENT OF AMERICA,
each engaged for their superior excellence in the part assigned them, and
IS ONE GRAND UNIT,
UNDER THE TITLE OF
HARRY BLOODGOOD'S
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With the following
MR. HARRY BLOODGOOD
needs no introduction, he is the Emperor of all Ethiopian comedians.
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justly styled the Banjo King, and the greatest performer on that instrument living, whose execution is marvellous, surpassing in rapid passages that of the most eminent players.
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the greatest Delineator of Irish character; his artistic dancing is truly a marvel of art.
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the most versatile and accomplished song-and-dance artists in the profession; whose style is entirely original.
THE GREAT BOSTON QUARTET,
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DUNBAR, and
FROTHINGHAM,
is the same which created such a furore at the Boston Museum the past season.
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the charming little serio-comic Queen, who will appear in entirely new selections.
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HARRY AMLAR
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in four acts, highly sensational, and startling situations. The part of Peter G. Washington Green is a "culled pusson" who don't want to be manipulative.
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He does Globe on horse, plays Clown, and has riding dog.
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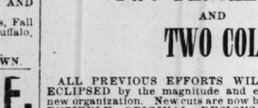

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This new and elegant variety theatre having been permanently leased by the undersigned, is now in course of completion, and will positively open
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for the entire season.
Artists in all branches of the variety profession wanted at all times.
SPECIALTY ARTISTS,
LADY VOCALISTS,
MALE AND FEMALE GYMNASTS
AND SENSATIONAL ATTRACTIONS
WANTED AT ONCE.
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Leader of orchestra wanted for brass and string. 7-1t*

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PLAY BOTH BRASS AND STRING,
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Will furnish from three to six people.
First-class managers can address as above at
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WANTED.—A LADY PARTNER FOR DOUBLE TRAPEZE. An amateur preferred.
Address HARRY RAELFA,
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SUCCESS UNPARALLELED. STANDING-ROOM ONLY.
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FOURTH ANNUAL TOUR,
VISITING ALL THE PRINCIPAL CITIES OF THE EAST, WEST, NORTH AND SOUTH.
ECLIPSING ALL FORMER COMBINATIONS,
As will readily be observed by the following brilliant list of stars, secured at an enormous expense for this tour:

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The World-famed Irish Comedians, Vocalists and Dancers,
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JOHN AND MAGGIE.
The beautiful and gifted
STUART SISTERS,
In their artistic Songs, Skeiches and Clog Dances.
The Juvenile Wonders, the marvelous young Gymnasts,
THE GARNELLA BROTHERS,
ROBERT AND LITTLE DICK.
The original representative of the fast young men of the day,
MISS ELLA WESNER.

The dashing and artistic young Serio-comic Vocalist,
MISS KITTY BROOKE.
The Musical Wonder and Irish and Ethiopian Comedian
BILLY ASHCROFT.
The Monarch of Ethiopian Comedians and Funniest Man of the Period, the inimitable Wit and Humorist,
BILLY BARRY.
The great German Star Comique and Champion Dancer.
LARRY TOOLEY.
The Versatile Comedian and Vocalist,
MR. FRANK GIRARD.

AMERICA'S OWN COMIC VOCALIST,
TONY PASTOR,
Who will positively appear at every performance, assisted by a
FULL AND EFFICIENT ORCHESTRA AND BRASS BAND.
ROUTE AHEAD: Toledo, O., 13, Lafayette, Ind., 14, Springfield, Ill., 15, Bloomington 16, St. Louis, Mo., 18 to 23, inclusive.
3-tf **N. D. ROBERTS, Business Manager.**

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THE LARGEST, MOST COMPLETE AND DIVERSIFED
ENTERTAINMENT TRAVELING IN AMERICA.
SEE THE BRILLIANT ARRAY OF STAR ARTISTS:
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(10 IN NUMBER),
PROF. J. L. DAVIS
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MISS MARTHA WREN AND JAMES COLLINS,
METROPOLITAN MUSICAL SKETCH ARTISTS.
THE WONDERFUL VICTORELLIS (John and William),
MOST FINISHED ATHLETES AND CLASSIC ACROBATS.
QUILTER AND GOLDRICH,
AMERICA'S SENSATIONAL SONG-AND-DANCE ARTISTS.
MISS BLANCHE STANLEY,
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YOUNGEST CONTRALTO VOCALIST IN EXISTENCE.
MONS. VELARDE AND MLLE. MARZETTI,
ACCOMPLISHED CHARACTER DANCERS.
HARRY MONROE AND GRACE HARRIS,
LONDON COMIQUE DUET ARTISTS.
FULL CORNET BAND
(IN IMPERIAL CHASSEUR UNIFORM).
UNEQUALED ORCHESTRA OF TWELVE MUSICIANS.
FIRST STAND, MISHLER'S ACADEMY OF MUSIC,
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HER WISHES.

"Come here, my little daughter,
Come hither to me, I pray;
To the question I ask I desire
To hear what you will say;
Supposing some kind fairy
Should give you wishes three,
Tell me, my little darling,
What would those wishes be?

"Would they be, my little treasure,
Say would they be for Wealth,
And that boon above all others,
That priceless blessing, Health?
And would you wish for Beauty,
For Learning or for Fame?
Tell me, and tell me truly,
The wishes you would name."

"Oh, no, my father," she replied—
"Not any—if you please;
I'd wish that I could do an act
Upon the high trapeze;
And then I'd wish that I might have
Two educated hogs;
And last—but hold—I'd wish that I
Could do a dance with clogs."

J. H. B.

JACK'S SISTER;

OR,

WOMANLY PAST QUESTION.

CHAPTER XVI.

TREVOIL BLOOD.

Hollingwood Rectory stands in the outskirts of the village of that name, about a mile and a half from the fashionable watering-place of St. Leonard's-on-Sea. A pretty, irregularly-built house, very much out of repair, boasting a conservatory, wherein the only flower that grows is a billiard-table, and the glass of which is starred and broken by frequent contact with cues and elbows; a garden woefully neglected and almost entirely sacrificed to the exigencies of croquet; a croft in which the rector's cow, goat and pigs revel at will, where the fruit of the trees have been destroyed by the rector's pupils; a breakfast-room where the family dine; a dining-room used as a study; a study where the rector sleeps; a drawing-room opening with French windows into a verandah, and crammed full of furniture, some old, some new, some dowdy and fine, some plain and solid, no one thing matching the other, and all in a normal state of picturesque untidiness; six or seven bed-rooms, and the other odds of a gentleman's family.

Like house, like owners! Hollingwood Rectory might be taken any day as an excellent portrait of the Rev. Mr. Delamayne and his wife and family.

Thirty years ago few young men entered on life with better prospects of success therein than Paul Delamayne. A younger son of a good family—with little money, it is true, but plenty of talent and good interest—he had early taken an excellent degree at Merton College, Oxford, had obtained a fellowship shortly afterwards, and had the promise of a snug living in the course of the next few years, when he committed the mistake which wrecked his entire future, and upset his prospects for good and all. He married a penniless girl. When I add that the girl was a daughter of Uncle Trevoil, nothing more need be said in proof of Mr. Delamayne's folly.

Everybody knows the Trevoils, by hearsay at any rate; and few of the at-all-rigid among the upper ten thousand care to know them in any other way. Fathers look blank when they see their daughters waltzing with one of the Trevoil young men; and mothers beguile their sons into quiet corners, and there implore them, with tears, to avoid the fascinations of the Trevoil young women. The Trevoil family, male and female, are as black sheep—nay, even as wild goats—within the aristocratic park pailing, and as such are carefully shunned by their next-door neighbors. Justly? Why, of course, justly. When were there ever smoke without flame? and when was there ever found a man of the Trevoil race who did not achieve a reputation as a blackleg and roue before he had passed his twenty-fifth year? or a woman of the same family whose chief aim in life did not appear to be the compromising herself as deeply as possible without open disgrace, and the making miserable as many unfortunates of the other sex as lay in her power?

God has given the Trevoils exceptionally handsome faces and keen intellects. The Trevoils have used them in the devil's service. Hence their bad odor in general society.

Vox populi, vox Dei.

It was sufficiently bad, then, that Paul Delamayne should have married one of these sirens, the third daughter of George Lord Trevoil of unenviable notoriety as ringleader in that terribly bad Newmarket scandal with the young Marquis of Maddockdale; and more especially as one of the principals in that worse case of Maudesley vs. Maudesley and Trevoil, which was brought to so sudden an end by the suicide of the unhappy husband whilst half maddened by the disclosures his jealousy had evoked. This, as I have said, had been bad enough; but Paul had made it worse by having fallen into the toils in direct opposition to the counsels of his guardian and patron; and afterwards, knowing the anger which must supervene, of attempting to conceal his marriage.

Of course, the attempt failed, as such things always do. Next to the folly of falling in love with the wrong person is the folly of attempting to hide it from those who care for you. Paul's patron resented the insult to his penetration quite as much as that to his advice. He withdrew all connection with the young man, and refused him any further assistance. Bearing in mind that young Delamayne's marriage had already cost him his fellowship; and you will see that Miss Trevoil's marriage was not likely to turn out a good one for either of the couple.

Fortunately, there were friends who would not desert the young man because he had taken one false step in life. These friends invited him and his wife on long visits to their houses; and exerted themselves to obtain him a college tutorship as soon as he was ordained. It was not much of a provision; but the Hon. Mrs. Delamayne preferred it to the other alternatives offered by these kindly Samaritans—a curacy in a remote country district among the fens of Lincolnshire, or an assistant chaplaincy in the Highland islands. And as to waiting, as she suggested, till something better turned up—why, the wives of Paul's hospitable acquaintances somehow found their young and charming guest not quite so pleasant a visitor as did their husbands and brothers. They did not want to be unkind; but, as they had welcomed, so did they speed the parting bride, and with such heartiness that, in default of accepting one of the proffered situations, the Delamaynes would have been forced to go into lodgings at the end of their first year of married life, and—starve there.

They went to Oxford instead, and got along somehow. The Hon. Mrs. Delamayne was fast and extravagant; but nothing worse, which is saying much for a Trevoil. I think it was in mercy—though Paul was not of that opinion at the time—that Providence afflicted the lady with continual illness after the birth of their third child, before the fifth Summer of their marriage. They had eight children altogether—people always do have an immense family if they have nothing to keep it on—and yet they managed to weather the winds somehow. Mrs. Delamayne was left a small legacy, and Delamayne got a mastership in time. It was not much, but with other stray aids it enabled them to keep both ends pretty firmly together, despite the increasing family.

And the great trial that family was to both parents! The bad blood of the Trevoils ran through them all, rotting every plant from the root upwards.

Paul Delamayne, the eldest son, got a commission in the Blues, made love to one of the sergeant's daughters, was thrashed by the father, and, although the affair was hushed up for the latter's sake, had to exchange into a line regiment, went to India, and died of softening of the brain in three months.

Trevoil, the third child, was expelled from Harrow for outrageous misconduct, and sent to a common grammar-school, from which he ran away; got to Australia, "exfed" about among herdsmen and bushrangers, kept a gin-store, married a shepherd's daughter, and still wrote to his mother every now and then—when he wanted money. He was her favorite, and he got it whenever there was any to get; but I have often heard her wish he were safe in Heaven. Probably, the wish was too extravagant. At any rate, it has not been generally granted.

George was an idiot, and died early. No one regretted him.

Alberta had something the matter with her spine, and also died. The doctor who attended her made some very severe remarks to Mrs. Delamayne on the score of neglect, and had a long talk with the husband and wife on the subject. The girl had taken more after him than had any other of the family.

But it was Leonora, the eldest of all, who proved the sharpest thorn in her parents' side, and was the cause of their leaving Oxford, by choosing to elope with one of her pupils, an undergraduate named Frank Mr. Delamayne's college—the Hon. Frederick Transalpine. Some among you may still remember the immense fuss made by that foolish young man's family on the occasion, and all the law business and social gossip which it entailed. The Earl of Ultramontane came down to Oxford himself and flatly accused Mr. and Mrs. Delamayne of collusion with the runaways; an utterly false allegation, by the way, as regards the father, than whom a more unobservant, easy-going man never existed; indeed, as to having any act or part in the management of his family and household, all who knew Paul would laugh at the idea with scorn. A moral and an intellectual man, steady, clever, even severe, in his collegiate duties; lazy, rather sheepish, hating disagreeables at home, and utterly indifferent to evils which did not lie in his immediate power to remedy. His wife and family stood pretty much in this latter class, and he therefore pretended himself with regarding them as necessary misfortunes—to be ignored when possible, deplored when necessary, but in nowise dependent on himself. The Earl of Ultramontane soon found that he had no grounds for accusing the Master of Merton. Mrs. Delamayne, however, did not come out so well from the discussion. Probably the temptation of seeing her eldest daughter restored to the aristocratic ranks had been too sweet to the Don's ailing wife to be resisted overtorrently. She, of course, threw the entire blame on young Transalpine; but if, as asserted, Miss Delamayne had passed her four-and-twentieth year, while her young adorer, according to all testimonies, was barely over his nineteenth, the abduction must be considered more on the lady's part than the gentleman's. Howbeit, it was done; and while the Earl of Ultramontane was still raging at Oxford, and threatening immediate legal proceedings for a dissolution of the marriage on the score of invalidity—little Transalpine being in such tender age—the happy couple had fled to Rome, and were enjoying their nuptial bliss within the ancient walls of that city.

Brief bliss! Before anything could be done, before the Hon. Frederick's pocket-money was expended, or his handsome wife's conjugal amiability frayed at the edge, the lad was dead—dead after two hours' illness, consequent on an overhearty supper of fruit and wines, taken when still hot from a long ride over the Campagna.

Cholera had proved a surer agent than the law. The marriage was dissolved even while the Earl was still talking about it; and Leonora returned, a penniless widow, to her father's house.

He took her back. Even had his wife not insisted on it, I suppose family affection would have gone so far with Delamayne, seeing that his daughter had no other home to go to, and that the Ultramontanes would do nothing for her. Frederick was a younger son, and would have entered on the possession of about £800 a year on coming of age. This sum, therefore, Leonora thought herself entitled to. But her husband's family scouted the claim with contempt, refusing even to recognise her as his widow; and after a private consultation with a lawyer, Mr. Delamayne refused to press the matter, and, cowardly to his daughter's wrath, she found herself heiress to nothing more than those personal effects of her husband which he happened to have in his possession at the time of his marriage. The Ultramontanes paid the bills for their son's medical attendance and funeral, but nothing more; and—the Delamaynes lest Oxford.

This was, perhaps, the only occasion since his marriage in which Paul Delamayne had acted with independence or vigor; and certainly neither quality was shown in a feeble degree. His family could say nothing—in fact, he did not allow them a word: giving them to understand, in one tremendous blast of wrath, that in this instance he meant to be master of his own house, and that those who rebelled might depart from that shelter at once and for ever.

Maude, who had been a year out, was sent back to school in company with Katharine and little Barbara, the latter's child in the nursery. Mrs. Delamayne and her widowed daughter were packed off to cheap lodgings on the Welsh sea-coast, the mastership was resigned, and the connection with Oxford entirely severed; and when the family met again, in the ensuing Christmastide, it was to find that their domestic lord and head had purchased the small and poorly paid living of Hollingwood, in the county of Sussex; and was resolved to eke out his income by taking in two or three young gentlemen to be fitted for Eton, Harrow, or the universities.

This happened near y eight years ago, and the Delamaynes were still at Hollingwood, with every prospect of remaining there for the rest of their existence. How the girls would have endured it, had it not been for the proximity of St. Leonard's, I know not. As it was, they spent much more of their time on the Marina, or in the fashionable shops of that town, than at the paternal rectory; and soon became excellently well known to the residents and visitors of that place as "the Delamayne graces," the best-dressed and best-looking girls, and the best waltzers, in St. Leonard's; yet withal girls who did not get married, and who remained free, fast, and flirting, while "slower" as well as plainer damsels were entering the bonds of wedlock on all sides of them. Mrs. Delamayne rarely left her sofa now; and with her gray hair, wrinkled skin, and emaciated frame, looked quite an old woman. Leonora, still a widow—for despite her undoubted beauty, and the romantic story (as given forth by her family) of that early love-match and bereavement, no one had ever attempted to make love to young Transalpine's vacant shoes—was beginning at two-and-thirty to look as worn, faded, and sharp-boned as a woman past middle age.

As for Barbara, or Baby—for she was never known by any other title—she was as yet considered a mere infant; hardly out of the school-room, or into long dresses; a child who was allowed to say anything and do anything that she pleased, on the score of her youth and innocence; to idle with her father's pupils out of lesson hours, flirt with the curate, and, in her even try her juvenile fascinations on the curate, a middle-aged Benedict—Mr. Delamayne made these qualifications essential in advertising for an assistant—at her own sweet will and pleasure; no one out of the family having the least idea that she had reached her eighteenth birthday.

It was breakfast-time at the rectory—the family breakfast-time; for the two pupils, lads of fifteen and eighteen, breakfasted by themselves an hour earlier; but though the table presented anything but a tidy appearance, and one half-emptied tea-cup stood before a plate, there was no one in the room; the latter urn smoked on unheeded for more than ten minutes before the door opened, and Maude—looking anything but fresh from bath or toilet, clad in a faded silk dress only fit for the evening when new, with her two front locks still imprisoned in hair-pins to give them a wavy appearance for the afternoon, and the rest twisted up in a careless fashion, which showed plainly the natural pale color of the roots against the superadded golden tint so much in vogue nowadays—dawdled into the room, muttering something about "no one being ever down but herself;" and, after a hasty glance at the table, rang the bell irritably.

An untidy-looking country girl bursting out of her cotton gown all over like a too ripe gooseberry, and with bare red arms of a scalded appearance, answered the summons, and stood stolidly while Maude asked:

"Where is your master's cup? and why on earth haven't you brought up the potted lobster, when you know he always takes it?"

"He've had his breakfast already," the girl answered sulkily. "He come down half an hour ago, an' said as no one weren't down he'd have his in the study, which I took it in. The things was all here then."

"Well, well," said Maude; "he couldn't expect us to be up at daybreak. Whose cup is that?" pointing to the one which had been used.

"Miss Baby's, that is. She come in a while ago, and poured herself out a cup, saying as how her were thirsty, and couldn't wait for breakfast."

"Why, where is she gone?"

"Out in the orchard, I think. Aren't I to be taking up the missus's tea; miss? It's a quarter to ten, an' her bell have rung."

Maude poured it out without answering and had sent it up, and got some way through her own meal, when Kitty entered, bundled up in a crumpled muslin dressing-gown, and with her hair taken out of the hair-pins and gathered into a great knot on the top of her head.

"What a figure you are!" was Maude's greeting, as she poured out her sister's tea.

"No worse than yourself. It's so awfully hot, and pads tickle one's neck so. Push the butter this way, Maude, will you? You greedy thing, you've eaten all the toast."

"You ought to come down in time, then. I can't wait breakfast all day for you lie-a-bed people."

"You were not sitting up at the Richardsons' till any hour unless I do, Miss Prim."

"The Richardsons' party was over by eleven, Kitty. If it took you and Claude Mostyn an hour and a quarter to walk half a mile, that was your fault."

"Or his," said Kitty, looking demure. "Where's Baby? She was up before me."

"Out in the orchard, I think. I'm not going to be running after her. She knows breakfast is ready well enough."

"I'd send Jane, though, if I were you. She was up early yesterday on pretense of gardening; and I could see her yellow head and Tom Bruce's red one potter-ing up and down among the apple trees."

"Why, you don't suppose there is any danger with that child. He's hardly out of jackets."

"Children are precocious sometimes."

"But he and Baby were eating toffee together last vacations."

"Baby is past toffee now—not that she's a fool. I am not afraid of her."

"Has your affection for Claude made you tenderly sympathetic with the blighted affections of boys in general?"

"Do you call Claude a boy, Maude? Ah, well, I suppose it is natural; but though you are getting on in years, you needn't put all your juniors into long clothes."

"I've never seen it," said Baby, shrugging her pretty shoulders. "But you need not preach. One Leonora is enough, thank you. I'm not going to run away with an overgrown schoolboy. They are not so delightful to me."

"You try to make yourself delightful to them, though."

"To keep my hand in. Why not? Poor freckled Tom"—and she burst out laughing—"he runs all my errands and does everything that I want. It would be hard if I mightn't give him a photo."

"So long as you give him nothing else," said Maude, not unmindful of the scent-bottle cork. "Here's Leonora coming down. I'm not going to stick at table all day to please her," and she pushed her plate away preparatory to a rise.

The other girls followed her example, and, leaving the bare and crumb-littered table ran up-stairs to prepare for their walk; while Leonora, entering the room slowly, and looking pale and chilly despite the heat of the day, rang the bell for fresh tea and toast to be made for herself.

Of a surety, the Delamaynes' was not a well-regulated household.

TO BE CONTINUED.

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WRITTEN AND COLLATED EXPRESSLY FOR THE CLIPPER.

A REMINISCENCE OF SONGS, Or a Summer's Story.

"Lucy Long" and I were promenading "On the Beach at Long Branch" with "Ben Bolt" and "Champagne Charley," when "Mistress Jinks of Madison Square" and "Lilly Dale" smilingly saluted us. They inquired how we liked "Strolling on the Sands." We told them that we would rather be "Walking down Broadway," or for that matter be "Up in a Balloon," as this strolling business was becoming quite monotonous. Mrs. Jinks replied that, as far as she was concerned, "Swinging in the Lane," or even "Down in a Coal-mine," was preferable, as she had been informed that "Captain Jinks" had eloped with a young maiden they called "The Ratcatcher's Daughter," and he might as well be "Ten Thousand Miles Away." Just at this moment we were interrupted by the appearance of "Bessie of the Lea," "Norah O'Neil," "Mollie Darling," and an old gentleman whom we supposed was the Ratcatcher himself. They in one voice asked, "Where's Roseanna Gone?" Not knowing, we could not say, but we inquired if she had been "Bathing." They said no; that the last that was seen or heard of her she was "Up in that Back-room," singing "Don't Give the Name a Bad Place." Each one began surmising in regard to her disappearance. One said that probably she was "Dree Tousand Miles Avay;" but "Old Brown's Daughter," stepping up to where we were "Waiting," said "Perhaps she's on the Railway," as she had seen her in "Number Ten." "Waiting for an Eight-cent Pie," and afterwards heard her "Little Footsteps" "Upon the Grand Parade;" she also said "Good-bye, Charley," to "Old Limburger," who wanted to know where she was going. She simply told him "The Old Man's Drunk Again," and "Mother Says I Mustn't." The old man said to her: "Why Didn't You Say So Before?" He then called her a "Little Fraud;" but she paid no attention to his remarks and passed on. This information puzzled us, but we saw a "Man mit a Vort on his Nose" coming toward us; he explained the matter by saying that the young lady had only been down "Avenue A." With a "Well with a Clean in his Eye," and "A Dollar and Fifteen Cents" in his pocket. They had been all day "Down in dot Restaurant," enjoying "Sauerkraut" and "Goot Lager-beer," while listening to "Dot Leedle German Band;" and they had deputized him to beseech their pardon. The old gentleman consented, and sent for the swell and his "Patchouli," who joyfully joined us, singing as they came, "I Know Something," as we were "On the Parade." The roguish girl said "Don't be angry with me, Darling," and, "Just to show there's no ill-feeling," threw her arms around the old man's neck, and bravely said she was "As Good as Gold." Being quite bewildered, he remarked: "You know how it was Yourself," and added, he knew she was "Pretty as a Picture." He asked her who that fellow was, but the swell, overhearing his remark, responded that, though he was "shabby Genteel" "When these Old Clothes are New," "I pen a fool" when I'm "Awfully Clever" now he was building "Castles in the Air." The old gentleman replied: "I'm Sorry I Made the Remark," but, my friend, "Never Go Back on Your Word." The young man said he wouldn't, and added that "Time alone will Prove;" but "Still I don't Say Happy" "Joy Poor Heart at Sad with its Dreaming," because "I cannot Call the Darling One My Own." The old gentleman told him that, if he thought marriage was nothing but "Poetry and Prose," to take her, and he hoped that "Golden Showers" would fall on their devoted heads, even "Sunday were at "Home Sweet Home." The young man thanked him for his kindness, and, as it was a "Starry Night for a Ramble," he said "Good-bye; I'll see you Later." The happy couple left them, gayly singing, "It's Naughty, but it's Nice."

J. E. H.

Louisville, Kentucky.

NETTIE BLAIR.

BY ROBERT MCKAY.

May again has beckoned the spring-time ahead,
Broidered fair each grassy lea,
Earth from Winter's thrall is freed,
Sing the birds on every tree.
But their songs disturb my rest,
For my heart is filled with care,
And the meads seem sad and sere—
Since you sweet Nettie Blair!

Chorus.—With the evening shadows dark,
Throngs of angels bright and fair,
Seek the happy home of Nettie Blair,
Came and called sweet Nettie Blair.

As a sweet and pleasant dream
Is my memory of days
When we strayed 'neath the stream,
Or through leafy woodland ways,
And I wove, of fairest flow'rs,
Garlands for thy golden hair;
Blooms now perfume the bow'rs—
Where art thou, sweet Nettie Blair?

Chorus.—With the evening shadows dark, etc.

Low behind yon distant hill
Drowsily have bowed the God of day,
While I linger with thee still—
Fain would I forever stay!
Where there's laid deep in the earth—
Earth so dreary, once so fair!
Silent now the voice of mirth,
It died with thee, sweet Nettie Blair.

Chorus.—With the evening shadows dark, etc.

AMONG THE MINSTRELS.

From Newark, O., J. Harry Miller sends us a programme of Duprez & Green's Minstrels. They performed there April 13, 1860. Charles H. Duprez is now proprietor and manager of Duprez & Benedict Minstrels. J. E. Green, popularly known as the Mocking-bird Vocalist, is still following the profession. Ira A. Paine retired from the stage some years ago, and has since gained some reputation as a skillful marksman at pigeon-shooting, etc. Nelse Seymour is engaged with Bryant's Minstrels in this city. E. N. Slocum is now co-manager of Simmons & Slocum's Minstrels, Philadelphia.

DUPREZ & GREEN'S NEW ORLEANS AND METROPOLITAN OPERA-TROUPE.
PROGRAMME.—PART FIRST.

Overture.....New Orleans Troupe
Opening Chorus.....Company
Dear Mother, I'll come home again.....M. A. Scott
Comic Sketch.....Barnum and Bailey
Song—Deal with me kindly.....Ira A. Paine
Local—The Oyster Gal.....Nelse Seymour
Ebbiens, with Bugle Imitations.....J. E. Green
Grand Finale.....Full Company

PART SECOND.

Fancy Dance.....Louis J. Donnelly
Ballad.....Eva A. Paine
Irish Trio.....Talbott, Seymour and Gardner
Mocking-bird Song.....J. E. Green
Pony Ballet (Original).....Charles Gardner
Baritone Solo, vocal.....M Ainsley Scott
Banjo and Chin Duet.....Seymour and Green

STAGE-STRUCK HEROES.

Jenny Chatterbox.....L. J. Donnelly
Tom Clipper.....E. N. Slocum
Pere.....A. J. Talbott
Chameon Jig.....Mast. Charley

To conclude with the Song-and-dance of
"WHOSE FOOT DAT A BURNIN'?"
Concert to commence at 8 o'clock precisely.

THE LADS THAT WEAR THE TARTAN.

TO GEO. J. LENNOX, BY G. B. HARCOURT.

Let's gie a cheer for Scotland's boast;
Let's gie it frae the heart, man;
An' we'll applaud the lads in kilt—
"The lads that wear the tartan."
Brag not about an ancient chiel,
A Roman or a Spartan,
Tho' brave they be, there's behin' a deal
"The lads that wear the tartan."

Chorus.—The tartan! the tartan!
"The lads that wear the tartan;"
"Children are precocious sometimes,"
"But he and Baby were eating toffee together last vacations."

I too' them for their winsome airts,
To look fair upon the braw, man;
I too' them for their manly hearts,
"The lads that wear the tartan;"
Oh! be the hill ye get men sae braw,
Sae bold, tae war departin'?
The pipes strike up, an' they're awa',
"The lads that wear the tartan."

Chorus.—The tartan! the tartan!
"The lads that wear the tartan;"

Frae John o' Groat's tae gray Goatfell,
Frae Fifeshire tae Dumbarton,
When they're at hame, that's whaur they dwell,
"The lads that wear the tartan."
Then gie's a cheer for Scotland's boast,
An' gie't frae the heart, man;
An' we'll a toast pit on wi' Waterloo,
"The lads that wear the tartan."

Chorus.—The tartan, etc.

IN REMEMBRANCE OF PAREPA-ROSA.

The late Mme. Parepa-Rosa made her last appearance in Providence, R. I., May 25, 1870, and E. N. Donnan sends us a programme of the performances upon that occasion. Mme. Rosa died in London, Eng., Jan. 22, 1874. Carl Rosa, S. C. Campbell, Mr. Nordblom and Miss Rose Hersee are all in England. C. D. Hess is now manager of Miss Kellogg's Opera Troupe, with which Mrs. Zelda Seguin, Gustavus Hall and E. Seguin are engaged. Orton H. Hess, one of the treasurers, died at Chicago, Ill., Nov. 14, 1871.

HARMONY OF MUSIC.

PAREPA-ROSA GRAND ENGLISH OPERA COMPANY.
Carl Rosa.....[Directors].....C. D. Hess & Co.
D. de Vivo.....Business Manager.
E. Seguin.....Stage-manager.

WEDNESDAY EVENING, MAY 25, 1870,
the great musical event of the season, the production of
THE MARRIAGE OF FIGARO
(Figaro's Hochzeit),
an opera seldom performed, requiring for its production almost a double company, which has created such an immense sensation wherever it was performed, with the following star cast:

Count Almaviva.....Mr. Laurence
The Countess.....Miss Rose Hersee
Figaro to the Count.....Mr. S. C. Campbell
Cherubino, page to the Count.....Mrs. Zelda Seguin
Doctor Bartolo.....Mr. Gustavus Hall
Madellina, his housekeeper.....Mrs. Boudinot
Basilio, a singing-master.....Mr. Nordblom
Antonio, gardener to the Count.....Mr. E. Seguin
Barberina.....Miss Isaacson
Don Curzio.....Mr. Kinross
Susanna, lady's maid to the Countess.....Mme. Parepa-Rosa
Countrywomen and Countrymen.....Servants.
Conductors.....Messrs. Carl Rosa and Anthony Reiff.
Prompter, from Her Majesty's Theatre, London,
Mr. H. Sherwood.
Treasurers.....Messrs. Orton H. Hess and William Seguin.

ANGEL OF CHARITY.

BY ARTHUR W. FRENCH.

Angel of Charity, hasten to cheer me—
Poverty holds me a suffering slave,
Sorrow and sadness are lingering near me,
And I am close to the brink of the grave.
Come with thy welcome and boundless treasures,
Knock at the door of my desolate home,
Bring but a morsel of earth's cherished pleasures,
Angel, sweet Angel of Charity, come.

Chorus.—Angel of Charity, hasten to cheer me,
Knock at the door of my desolate home;
Sorrow and sadness are lingering near me—
Angel, sweet Angel of Charity, come.

Angel of Charity, hasten to cheer me,
Sadly I need thy sweet presence to-night;
Friends have departed, and no one is near me,
Vanished so swiftly away from my sight.
Weary, forsaken, to weep and to waken,
Out in the darkness in hunger to roam
Footsore and bleeding—O list to my pleading!
Angel, sweet Angel of Charity, come.

Chorus.—Angel of Charity, hasten, etc.

Angel of Charity, hasten to cheer me,
For I am dying with want and distress;
Angel, sweet angel, O can't thou but hear me
Calling on Heaven thy efforts to bless!
Come with thy treasures, and scatter earth's pleasures
Everywhere in my desolate home;
Hasten to cheer me—O linger, then, near me!
Angel, sweet Angel of Charity, come.

Chorus.—Angel of Charity, hasten, etc.

A MEMENTO OF THE LATE WILLIAM E. BURTON.

Through the courtesy of Mr. Charles P. Lamb of Philadelphia we are enabled to present to our readers a copy of a bill of performances of a benefit given to the late William E. Burton in that city on June 19, 1841. Of those in the cast, William E. Burton died in this city Feb. 9, 1860; William B. Wood died in Philadelphia Sept. 23, 1861; Charles Hill, from the Covent-garden Theatre, London, Eng., made his American debut at the Park Theatre, N. Y., Sept. 2, 1840. (He had been especially engaged to supply the place of Peter Richings, a great local favorite, but it is said that he was held in especial disfavor by the audience.) William Mitchell died in New York May 13, 1856; Francis Courtney Wemyss died in this city Jan. 5, 1859; Thomas Hadaway is living in retirement on his farm at Stony Brook, L. I.; John Nickinson died at Cincinnati, O., in Feb., 1864; Richard L. Graham died in St. Louis, Mo., May 27, 1851; Mrs. Timm died in New York Dec. 28, 1854; James H. Horncastle died in Worcestershire, Eng., May 6, 1869; Mrs. Watts, now Mrs. John Sefton, is a member of the company at Wallack's Theatre in this city; Miss Singleton was married in 1843, and retired from the stage.

WILLIAM E. BURTON,

whose severe losses in the destruction by fire of his valuable wardrobe, including costly dresses made for the various new pieces produced by him at Philadelphia and New York, his own stage wardrobe, citizen's apparel, manuscripts, rare music, wigs, properties, and appointments, of the most expensive nature, demand the sympathy and consideration of his fellow-citizens. It has been resolved to offer him

A COMPENSATORY BENEFIT,

at the National Theatre, Philadelphia, on SATURDAY NEXT, June 19, when the following excellent entertainments will be offered, supported by an unprecedented display of comic talent. Coleman's comedy of

THE POOR GENTLEMAN.

Ollapod.....Mr. Burton
Worthington.....Mr. W. B. Wood
Frederic.....Mr. C. Hill
From the Park Theatre, New York, his first appearance here.
Humphrey Dobbins (for this night only).....Mr. Mitchell
Sir Charles Cropland (for this night only).....Mr. Wemyss
Stephen Harrowby.....Mr. Hadaway
Sir Robert Bramble.....Mr. Nickinson
Corporal Foss.....Mr. Graham
Miss Worthington.....Mrs. Timm
Lucretia McTab.....Mrs. Jones
Of the Arch-street Theatre. With the original epilogue.

A MUSICAL OLIO.

Full particulars in bill of the day.
To conclude with a new burlesque on the opera of Zampa, called

SAM PARR, WITH THE RED COARSE HAIR,

in which Mr. Mitchell, Mr. Horncastle, Mr. Graham, Mr. Roberts, Mrs. Timm, Miss Singleton, and Mrs. Watts will appear.

Box tickets, for this night only, one dollar each; second tier and pit, 50 cents.

COMMITTEE.

Maj. G. Cadwallader	J. M. Sanderson,	John Du Solle,
Robert Morris,	Colonel Florence,	Charles Bender,
Joseph Head,	Jesper Harding,	E. Killingsworth,
Rich'd Penn Smith	Tobias Lieber,	L. Meignen,
David Spencer,	E. D. Ingraham,	Charles Jefferies,
Charles King,	Col. Wm. Leiper,	Andrew McMakin,
Col. John Swift,	R. W. Dunlap,	Heyliger Ruan,
Chas. Wharton,	Penrose Ash,	George J. Weaver.

HONEZ JOSEPH UNGLESTEINER.

BY BEN PUTNAM.

Reiner, mine peau—so putty like snow—
Come by me, you know dot it's time:
Leave dot oil mine, we're ready to roam
On der panks of dot peautiful Rhine.
You knows me, yah! You says dot to
You never, curly bronzed-head kleiner.
I vas him—I vas your peau—yah!
Honez Joseph Ungleseiner.

Veo you vas peen von leetle gal,
I often dought apout dot;
Dot nefer vonced got fon my doughts
Mine life—don't gift me away dot.
I comes across dot poundless sea,
To work away for you, mine kleiner;
So you could been habby mit your
Honez Joseph Ungleseiner.

So now comes by me, say dot you will,
Und we will nefer part some more,
Bud life habby by dot States;
Bid goodpye to dot dear olt home;
Comes by me, to America dear,
Avay mit her—I pen a fool-miner
By dot Scranton blaces, yah—Is!
Honez Joseph Ungleseiner.

NEW PLAYS AT THE ENGLISH THEATRES.

"BOUGHT"

is the name of a new comedy-drama, the first performance of which was enjoyed by the patrons of the Theatre Royal, Brighton, April 15. The author's name is Frank Harvey, the plot is laid in the present century, and the story is written after the style of Robertson.

In the first scene we are made acquainted with Miss Helen Malvern, an only daughter of Sir Edward Malvern. This young lady's magnetic influence in personal beauty and charm of mind infatuates a young painter, Austin Gray (Mr. F. Harvey), who at the opening is on a visit to Sir Edward, the chief purpose of his visit being to win the final consent of Helen (Miss Emma Robberds) to her marriage with him. After a little coquetting on her part she yields, on the condition that her father (Mr. J. G. Edwards) also consents to the match; and, full of hope, Austin seeks the baronet. Amid all this sunshine a cloud appears in the arrival of an aged lawyer, Stephen Grant (Mr. J. Dewhurst), who visits Sir Edward's house in his official capacity. He has yet long hesitated to declare a secret passion he cherishes for the daughter. His greater age makes him ponder and doubt, until, sudden and unexpected, ruin falling upon Sir Edward Malvern, he grows bold, and offers to the baronet help of a substantial kind on condition that he gives him his daughter in marriage. Sir Edward rejects this proposal with great indignation; but at length Grant's arguments, and his own fears for the future of his child, lest she should be driven to unknown poverty, urge him to look favorably upon the stranger's request. Sir Edward, averring that he will not at all compel his daughter to consent to make the sacrifice, brings the lawyer and Helen face to face, and the interview terminates in the latter's Helen accepting Mr. Grant, and, with a dreadful struggle between filial duty and earnest love, refusing poor Austin Gray. The lapse of one year brings us, in the second act, to the home of the lawyer, Grant, and his wife. Contrary to all expectations, and we may almost add precedent, we find the hard-headed, cold-hearted man of business a most happy husband, and the union, which has fulfilling his great promises; and the baronet's daughter has grown from her promised respect into true love for her husband, confidence making her feel that what a year ago threatened to be an unequal match is now a complete joy. That this almost perfect happiness is rudely broken is owing to a housekeeper of Stephen Grant's, Miss Agatha Bland (Miss Pauncefort). She has formerly held an disputed sway in the household, and still had hoped for a higher right, but has now grown embittered by envy and jealousy at what she declares to be the usurpation of her master's young and handsome wife. In this mood, and partly from mistaken zeal, she seeks for means of revenge, that she may re-establish herself in her master's favor at the expense of her new-made mistress. Ill-fortune places a letter, which was written by Mrs. Grant to Austin a day or two after her marriage, in the hands of Agatha, and she uses this to forge with direful effect. Austin Gray, not bearing Helen's refusal twelve months ago with that stoicism which philosophy is supposed to engender, fell desperately dangerous in love; and a good little angel, though her name be Betsy Bloggs, nurses him so constantly and well that he recovers, and is buoyed on his returning health in a grateful determination of marrying her. However, the natives of Timperley, not partial to Austin's costume, just now claim the attention of our young artist: but before proceeding there as "our special artist," he calls to say adieu to his former love in the house of Stephen Grant and Marie. The British troops advance, but, seeing a French man, retire again. The English Colonel, with a nice sense of honor, bids the Marshal call him out; and, as he has made up his mind to die, leaves Marie to the care of her brother. A soldier, either drunk or dead, rolls down the stage, three of his comrades bend over him, and act the second is ended. We have passed from the Spring to the Autumn of the year, and we are at a chateau at Aurillac. Here live Marie, Gregoire, and the Marshal. The villagers are rejoicing, for Austin has become a favorite, and once again is our Russian friend, still pursuing Marie, and determined to bring about the destruction of his rival, and with it that of the Marshal. He has given information to their retreat, and the Marshal's arrest follows as a matter of course. Act four—scene—a wine-shop in Paris. Here is the Russian once more. He has a street brawl with Gregoire, and the two are separated by the Czar of St. Sulpice, who conducts us to the prison, where, between Marshal Ney and his wife and children, we have a scene from "Charles the First" in the variety summary. I noticed an item in regard to the feat of turning a double somersault from one trapeze-bar to another, a correspondent claiming that the feat was performed by Harry Hurdic in Cleveland. I happened to visit Montpelier's Varieties during the engagement of the Hurdic Brothers in October, 1871, and remember distinctly the feat as it *was* performed, and your correspondent is certainly mistaken. The Hurdic Brothers accomplished the feat as follows: One of them hung by his heels and arms from a trapeze-bar; the other made a swing on another bar situated some fifteen or twenty feet distant, and, after getting sufficient motion, let go and turned a single somersault, catching the hands of the one who hung suspended head downward. After this feat was accomplished the elder Hurdic—I think, Harry—made a drop from a high bar, turned two somersaults, or rather revolved twice, and alighted on a net spread beneath. So far as the feat of turning a double somersault from bar to bar is concerned, I don't say further than that it was not performed by either of the Hurdics during their engagement in Cleveland in October, 1871. Yours truly,

P. SELLS, JR.

BUCKEYE, April 29, 1874.

MR. FRANK QUEEN.—DEAR SIR.—My partner and self filled a two weeks' engagement with Harry Hurdic at Theatre Comique, Cleveland, O., commencing June 24, 1872. I inclose a programme to prove the above assertion, which you can also state in italics that "Harry" will do a double somersault in midair. I saw him do his act each night, and he never turned a double somersault, nor even attempted it, invariably winding up his a.. with a single somersault. I don't believe that there is a gymnast living who can accomplish the feat. Yours respectfully,

FRANK WILLIAMS, Comedian.
WILL SEBASTIAN, April 29, 1874.

MR. QUEEN.—DEAR SIR.—I see by THE CLIPPER that you would like to know whether Hurdic did a double somersault and catch another trapeze-bar. We played in Cleveland for Montpelier, proprietor of the Theatre Comique, just a little while after the Chicago fire, and Mr. Harry Hurdic was playing there at the same time with his brother, they going by the name of the Hurdic Brothers. I saw both of them do their business, and I saw Harry Hurdic do his business alone, but I never saw him do a double somersault and catch another trapeze-bar. I saw him throw a double somersault and fall into a net. He traveled with us for three months last Fall, with Washburn's Last Sensation.

WILLIAM ST. QUINCE.

We are in receipt of letters from other trapeze performers, who claim that they can successfully perform the feat as described; but as they do not bear upon the case in question, we need not give them space. We think that Mr. Washburn's very liberal offer will give Mr. Hurdic a chance to repeat his great act, if he has really accomplished it already, as he claims; and it also offers a chance to all other gymnasts who say that they can accomplish the feat.

"THROUGH THE WORLD."

Cecil Wray's new drama, had its first representation in England at the Theatre Royal, Brighton, April 20, and is noticed as follows in *The Era*:

The pr

BASEBALL.

ATLANTIC vs. BALTIMORE.

The Atlantics took the field in a championship match, for the first time in 1874, on May 5, when they met the Baltimore Club nine on the Union Grounds, Brooklyn. Rain had fallen in the morning, and the unpropitious appearance of the weather led hundreds to suppose that the game would not take place, and even those that went to the grounds to see the game did not all stay, as it was not until near 4 P. M. that the Baltimores put in an appearance. In the meantime quite a number left, thinking no game would take place. At 4:20 P. M., the players appeared on the field, and the game was commenced. The ground was wet and decidedly moist in the outfield, but the infield presented a neat appearance, and, considering the fall of rain, it was in very fair condition. The Atlantics were all on hand, except Jimmy Hall, who, having lamed his arm, had to give up his position at second base to Clinton. The Brooklyn team were in good practice, and were sanguine of making a good fight of it, if nothing else; but they did not anticipate the victory they achieved. The fact was, the Baltimore nine were not in trim for play. Their defeat of the day before had had a rather demoralizing effect upon them, and the nine were not in condition to give their pitcher any winning support. This, with the fact of their having just come from their journey after a hasty meal, left them in poor condition, and we were not at all surprised at the result.

The game began at 4:20 P. M., with the Atlantics at the bat, and Mathews as umpire. Brainard opened fire with a wide pacer, and, Mathews strictly enforcing the rules, Farrow had his base given him. Bond then gave Sellman a chance to take a fly and retired, but Dehlman earned his base, and a run was looked for, yet Clinton and Dick Pearce retired in succession, being thrown out, and a blank was scored. On the Baltimore side, Sellman opened with an earned base, and, after White retired, Dean hit a two-baser and sent Sellman home; first blood for Baltimore—his run being the only one scored. In the second inning, after three chances to blank the Atlantics had been given off the pitching, they got into one of their old streaks of batting, which had such a demoralizing effect on the Baltimores that double figures were scored before they could get their opponents out; and as the Brooklyn nine blanked the Baltimores, the inning closed with the score of 10 to 1 in favor of the Atlantics, and their ultimate success a forgone conclusion. All interest in the contest now vanished, and when, at the close of the fourth inning, the Atlantics were found in the van by the score of 17 to 3, the game ceased to attract attention. By sharp fielding the Atlantics disposed of their adversaries in the last five innings for blank scores, and, adding 7 runs to their own score, they came in easy victors by the totals of 24 to 3—a worse defeat than that sustained by the Baltimores the day previous at the hands of the Philadelphians.

The Baltimores found Bond's straight pitching difficult to punish, supported as it was in the field, only four base-hits being made off his delivery in the entire game, while not a run was earned. It will be seen that the Baltimore professionals did not do better against the Atlantics in this respect than the amateur Chelseas had done the day before. Of the play on the occasion, that of Gould at first base was up to his old-time reputation, and Sellman did good service in his position. Sweasy, with a sore hand, could not field well. After the change made in the field the play was better, Dean attending to second well, as did White at third. Ferguson at third was up to his high mark, and Pearce attended to some very hot balls in style, while Farrow caught finely behind the bat, and Dehlman's base-play was being up to the mark. The score gives the details:

ATLANTIC.	R.	IB.	PO.	A.	E.	BALTIMORE.	R.	IB.	PO.	A.	E.
Farrow, c	2	0	4	1	3	Williams, s s	2	0	2	5	3
Bond, p	3	2	0	2	0	Warren, 3d b	0	1	2	1	1
Dehlman, 1st b	3	2	15	0	1	Deane, c f	0	1	2	0	0
Clinton, 2d b	3	2	2	2	5	Gould, 1st b	0	1	7	0	1
Pearce, s s	3	3	2	5	2	Manning, 2d b	0	1	13	0	0
Ferguson, 3d b	3	3	1	4	0	Brainard, p	0	0	0	2	2
Chapman, c f	2	2	2	1	0	Bielaski, c f	0	0	1	0	0
Booth, l f	1	1	1	0	1	Ryan, l f	1	0	2	0	4
Hodes, r f	2	3	1	0	0	Snyder, c	0	0	4	3	6
Totals	24	20	27	14	14	Totals	3	4	27	14	21
Atlantic	0	10	4	3	0	1	0	3	3—24		
Baltimore	1	0	1	1	0	0	0	0	0	0—3	

Runs earned—Atlantic, 3; Baltimore, 0. Total base-hits—Atlantic, 27; Baltimore, 7. First base on errors—Atlantic, 11; Baltimore, 9. Bases on wides from Brainard's pitching, 5; from Bond's, 1. Umpire—Mr. Mathews, Mutual Club. Time—2h. 15m.

MUTUAL vs. BOSTON.

The second championship match between the champions and the New York Mutuals was played in Boston May 5, and, as before, the champions obtained a signal victory, and almost by the same score as on Saturday. *The Boston Advertiser* of May 6 thus comments on the game:

"The Mutuals and Bostons met again yesterday afternoon on the Boston grounds; and if the wearers of the green expected to turn the tables against the victors of Saturday, they were disappointed. It was by no means a walk-over for the Reds, however. With a pitcher like Matthews, even tolerably well backed up, and the heavy hitters so numerous in the visiting nine, no club can trifle, and it is encouraging to note that the Bostons seemed to appreciate this fact fully, and did their best from first to last. Of course, with their strongest team in the field and on their own grounds, the home nine steadily pulled away from the visitors, but it was only by 'a long pull, a strong pull, and a pull all together.' The Reds manifested their superiority chiefly in the field, as the score of fielding errors shows. Geo. Wright is charged with two errors, but one of them was a missed fly which he ought not to have been expected to hold. Barnes did not do justice to his reputation. Although but one error is recorded against him, he failed twice to cover second base in season for a double play—a point in which he has hitherto excelled—and once, after taking a high fly from Nelson's bat, his usually quick eye failed to perceive a chance to send the ball to O'Rourke before Higham could get back to first. McVey worked as earnestly and effectively as usual. One of his two errors was a passed ball, and one an entirely excusable miss of a fly, which he barely reached after a hard run. Hall deserves the heartiest commendation. He plays ball with all his heart, and his swift base-running, strong batting and fielding, and accurate throwing, ample qualify him to fill the place so magnanimously vacated by Harry Wright. One of Hall's errors yesterday was turned to good account by him; for, on missing a fly sent to him by Matthews in the second inning, he made a fine throw to Schafer and captured Burdock at third. The other members of the home nine played perfectly in the field. McVey led at the bat, making a powerful drive to the fence in the ninth inning. This and a two-baser by Barnes were the only hits on either side yielding more than one base. When McVey went to the bat in the fifth inning, Burdock and Nelson laid themselves out to capture him on a 'fair-foul,' as he had tried that kind of a stroke twice before. The last time he tried it Burdock got the ball to Start in season, but this time Mac got the laugh on his side by sending a clipper between first and second. In the third inning Higham relieved Allison behind the bat, the latter going to right field, and in the seventh inning McVey and White exchanged positions. On the Mutual side Start took the lead in the field and at the bat. Carey did not play up to his mark. Remsen did good service in the field, taking every fly that came in his way; but he let the ba l get by him twice, and his batting was poor. In the third inning Matthews hit a grounder to Barnes, but the ball struck Remsen's foot as he was running to second, and the little's one's life was safe. This accident, too, eventually gave Remsen his run." The score is as follows:

BOSTON.	R.	IB.	PO.	A.	E.	MUTUAL.	R.	IB.	PO.	A.	E.
G. Wright, s s	1	2	3	3	2	Higham, c f	0	2	1	0	3
Barnes, 2d b	0	1	3	4	1	Nelson, s s	0	1	3	2	2
White, r f	2	1	1	0	0	Start, 1st b	1	3	10	3	2
Schafer, p	2	1	1	4	0	Sweasy, l f	0	0	2	0	1
McVey, c	3	3	4	0	2	Hatfield, 1 f	0	0	3	0	3
Leonard, 1 f	0	2	3	0	0	Burdock, 3d b	0	1	0	1	1
O'Rourke, 1st b	0	2	9	0	0	Allison, c	0	1	5	0	3
Schafer, M. b	0	1	0	3	0	Remsen, 2d b	1	0	2	3	2
Hall, c f	3	1	3	1	2	Mathews, p	1	2	0	1	1
Totals	11	15	27	13	0	Totals	4	11	27	12	17
Boston	0	1	3	1	2	1	1	0	2—11		
Mutual	1	0	1	0	0	0	0	0	0—4		

Runs earned—Boston, 6; Mutual, 4. First base on errors—Boston, 4 times; Mutual, 5 times. Umpire—David Birdsall. Time—2h. 30m.

BALTIMORE vs. MUTUAL.

These clubs played their first championship match together for 1874 on May 6, at the Union Grounds, Brooklyn, N. Y. As the weather was fine, the attendance inside the inclosure numbered about a thousand, almost as many being outside the inclosure, the fifty cent. tariff keeping out many of the patrons of baseball. The Baltimore nine, having had a good night's rest, were in better trim to support their pitcher than before, lame-handed Sweasy having been replaced by the active Manning of last year's Boston nine. On the other hand, the Mutuals had to play without Start, as he had a bad finger. To make matters worse, they placed their valuable left-fielder in Joe's place at first base, Hatfield being ambitious to shine there; but a bloody nose and nearly a broken wrist, incurred in that game, have rendered him less anxious for a reputation as a base-player than he was.

This match was marked by such a chapter of accidents as to make it in that respect quite an exceptional contest. In the first place, while the Baltimores were at the bat in their first inning, Burdock sent a straight hot ball to Hatfield, which John "put up his hands" for, but his defense not being good, Burdock had the right to claim first blood; Cammeyer, as John's second, coming on the field with a basin of water and a towel to sponge off his man. The "blonde" was at first inclined to throw up the sponge, and Joe was called in to dress; yet on second thoughts he thought he would try it an inning more, but in the next inning another phase of base-play accidents—a low throw of Matthews to cut Ryan running to first had led to a collision, which nearly broke Hatfield's wrist—caused him to go to his home position. Then it was that he thought he had had enough of first-base play, and lame Patterson was sent in to stand guard there.

On the Baltimore side, in the second inning, Snyder, in trying to catch a fly up, had one of his fingers almost split in two, and he had to retire, Seliman taking his place behind the bat, and little Smith—tenth man—going in to play short, Manning going from short to second. Afterwards, too, Carey came into collision with a base-runner, and had a bad crack on the neck, and a bad hit Higham hard on the wrist. Of course all these things delayed the game, over twenty-five minutes being lost, which made the contest rather tedious. It was nip and tuck until the close of the third inning, the score being 1 to 1, and none earned. In the fourth inning the Baltimores took the lead by a score of 3 to 2, and then the contest became interesting. In the next three innings, however, the Mutuals recovered their lost vantage-ground, the close of the seventh leaving the totals at 7 to 3 in their favor. In the last two innings the Baltimores played a good up-hill game, and, scoring two singles to the Mutual's one, closed the game with the creditable figures of 8 to 5.

The Baltimore Club have some strong players in their team, and an excellent and experienced pitcher; but they are not yet well organized. Their catcher, though good in his way, is not up to the mark for so strategic a pitcher as Brainard. With Manning at second and Sellman at short, they will have an excellent infield; White's play showing him to be among the best of third-basemen, and Gould is getting right into his old play again. In the outfield, Ryan is very strong indeed, being active in backing up and showing excellent judgment, and he is a sure catch, while Deane and Bielaski are both fine fielders. In this game White and Ryan bore off the palm in the field, and Bielaski at the bat. Ryan made some fine catches, and he secured a run-in by a very well-played point on Carey. On the Mutual side, Hatfield's left-field play was excellent, one catch being a beauty. He also led at the bat. Nelson was out of his position. He has played better at second base than in any other position he has yet held, while Carey would be more serviceable at short field, where he should play, as he can better observe the game there than at second. Higham caught splendidly in this game; in fact, he played the position up to the highest mark. Burdock also did service at third, and Remsen in the outfield. There still exists that old Mutual weakness—a lack of harmony in playing together; and until this drawback is removed, success is far from being assured. The game was well umpired by Dehlman, and, though long, was nevertheless interesting. The score:

MUTUAL.	R.	IB.	PO.	A.	E.	BALTIMORE.	R.	IB.	PO.	A.	E.
Higham, c	1	2	4	0	3	Sellman, c	0	1	0	1	4
Nelson, s s	1	3	1	2	1	White, 3d b	0	1	1	2	1
Paterson, 1st b	1	2	4	0	0	Deane, c f	0	1	2	0	0
Carey, 2d b	1	1	3	2	0	Gould, 1st b	0	1	7	0	1
Hatfield, l f	0	1	3	0	1	Manning, 2d b	0	1	3	0	0
Burdock, 3d b	0	2	2	1	1	Brainard, p	1	1	0	0	2
Allison, r f	0	1	0	0	0	Bielaski, r f	2	2	5	0	0
Remsen, c f	0	1	3	0	0	Ryan, l f	0	2	7	0	1
Matthews, p	1	1	0	3	3	Smith, s s	0	1	1	2	2
Totals	4	15	27	9	9	Totals	4	4	27	17	8
Mutual	2	0	0	1	1	3	0	0	1	0	1—8
Baltimore	0	0	1	0	2	0	0	2	0	0	0—5

First base on errors—Marlford, 3; Yale, 3. Runs earned—Harford, 2; Yale, 1. Umpire—Gustavus Smith of Bristol. Time—1h. 42m.

CHELSEA vs. ATLANTIC.

Appended is the full score of the well-played game between these nines of Brooklyn, N. Y., played at the Capitoline Grounds, May 4. The score, one-sided as it is, would indicate a poor game, but first-class play was shown by the amateurs, the Atlantics' safe batting being the point they excelled in.

CHELSEA.	R.	IB.	PO.	A.	E.	ATLANTIC.	R.	IB.	PO.	A.	E.
Cassidy, 1 b	1	0	6	0	2	Farrow, c	4	3	5	1	1
Metcalf, s s	0	0	1	4	2	Bond, p	2	2	1	2	1
West, 2d b	0	0	1	2	5	Dehlman, 1st b	3	3	12	0	1
Rule, p	0	0	0	2	0	Clinton, 2d b	4	2	2	4	2
McCormack, r f	0	0	1	0	1	Pearce, s s	0	1	4	3	0
Richardson, c f	0	0	1	0	2	Ferguson, 3d b	3	3	2	3	1
Ducharme, 1st b	0	2	7	0	0	Chapman, c f	1	1	2	0	0
Fleet, 3d b	0	0	2	7	2	Booth, l f	1	3	2	1	0
Roach, c	0	1	7	0	2	Hodes, r f	4	4	1	0	0
Totals	1	3	27	11	14	Totals	23	25	27	12	5
Chelsea	0	0	0	1	0	0	0	0	0	0	0—1
Atlantic	1	0	1	1	3	5	5	0	7	0	7—23

First base by errors—Chelsea, 4 times; Atlantic, 6 times. Runs earned—Chelsea, 0; Atlantic, 5. Total wides pitched—Rule, 19; Bond, 14. Umpire—Mr. Dodge of the Powhatan Club. Time, 1h. 45m.

FOUL STRIKES.

A decision was rendered in the Mutual and Boston match of May 2 which calls for special comment. The case was this: Nelson, who was at the bat, had made one strike without hitting the ball; another strike had been called on him, when, in making a third strike—again missing the pellet—he stepped outside his position—six feet by three, and one foot distant from the base—whereupon the umpire called "Foul strike," in accordance with Section 3 of Rule V. A question was then raised as to whether Nelson was out on the third strike, as referred to in Section 14 of the same rule, the umpire deciding him out, and then not out.

The intention of the rule of "Foul Strikes" was to prohibit the batsman from either running in to meet the ball, and thereby gaining one advantage, or, by standing too far back, to gain another. The penalty consists of his being decided out on three such foul strikes—that is, supposing he should not offer the fielders any other chance to put him out. Should he do so, however, he must be decided out, accordingly. Thus, if the ball be hit on such a foul strike, and caught, fair or foul, he is out; also, if he strike at it, and fail to hit it on such "foul strike," and it happen to be the third strike called—as in Nelson's case—he should be decided out. That is the spirit of the rule, and its letter does not say to the contrary, though a correction in the wording is needed. At any rate, as it is, the case is one of those which the umpire is at liberty to decide by his right as sole judge of fair and unfair play; and fair play undoubtedly would decide the striker out on the third called strike.

THE TURF.

CHICKASAW JOCKEY CLUB SPRING MEETING.

The Spring Meeting of the Chickasaw Jockey Club commenced at Memphis, Tenn., on Monday, May 4, after having been postponed a week in consequence of heavy weather and the partial inundation of the track. The racing commenced under the favorable auspices of delightful weather, a large and fashionable attendance, and good fields of horses. The track, however, was somewhat heavy in consequence of the recent rains. The first event, a hurdle race for a purse of $280, of which $50 went to the second horse, was won by Mr. Welch's five-year-old gelding Captain Hutchinson, beating the favorite, Revenge, Chris Doyle and Captain Jack. The Trial Stakes of $50 each, p. p., with $400 added, for three-year-olds, mile heats, had six subscribers and two runners, viz., Capt. Conner's Stampede and W. Jennings' Larry Hart, the former being the favorite at $100 to $50. The expectations of a good race were disappointed; for, directly after the start, the rider of Larry Hunt jostled against Stampede and threw him down, thus destroying the latter's chances of winning; Larry Hart galloping over in 1:57¾, with Stampede distanced. A complaint against the jockey of the winner for foul riding was promptly made; but the judges, after long deliberation, for some unaccountable reason awarded the race to Larry Hart. The winner was bred by Mr. A. J. Alexander, and is by Planet out of Nora by Sovereign, and as a yearling was purchased by Jennings for $300. A two-mile dash, for a purse of $300, for all ages, brought the backers of favorites to grief. The starters were Ortolan, Jack Frost, Lady Greenfield, and Silent Friend, long odds being laid on the latter's winning the race. To the general astonishment, he was signally beaten by both Jack Frost and Ortolan, in 3:49, which was seven seconds slower than he (Silent Friend) ran the same distance in at New Orleans last year. That the horse was amiss, there seems to be not a shadow of doubt.

On the second day, Tuesday, May 5, fine weather and a good attendance continued. The first race was a dash of one mile and a half, for a purse of $200, for all ages, and proved a most exciting affair. Eight horses—Ortolan, Donnybrook, Edwin Adams, Limestone, Chris Doyle, Captain Hutchinson, Surrey, and Stampede—came to the post. Ortolan sold for first choice at $100; Surrey, $90; Donnybrook and Edwin Adams, $50 each; and the rest bunched in the field for $50. Edwin Adams and Limestone made the running until entering the homestretch, when Stampede, who had been compelled to run clear on the outside of his horses, came with a brilliant rush, headed the leaders at the lower end of the grand stand, and won cleverly by a length, in 2:45¾, with Edwin Adams four lengths before Limestone. The race created a sensation, and is said to be one of the best ever run over that track. The result confirmed the opinion, generally expressed on the day before, that Stampede could not have lost the Trial Stakes, but for Larry Hart jostling and throwing him down. George Rice, the trainer of Stampede, offered to match him against any horse on the course over a distance of two miles. The second race was one of mile heats, for a purse of $350, and was contested by B. F. Carver, Quartermaster, Emir, and Mary L.; Carver selling in pools for $80; Emir, $70; Quartermaster, $65; and Mary L., $10. The race lay entirely between the favorite and Quartermaster, both heats being stubbornly contested every inch of the ground. The old horse, however, who seems to have recovered his ancient form, would not be denied, and won the first heat by a neck in 1:49¼, and the second by a length in 1:46¾; Emir third in both heats, and Mary L. distanced in the second.

On the third day, Wednesday, May 6, a dash of one mile for a purse of $150 brought out seven runners—Ida Wells, Quits, Vandalite, Ellen Berry, John McCormick, Chris Doyle, and Mary L. Quits was the favorite in pools over the field, but Vandalite, who sold very low, won cleverly by a length in 1:47¾, after making her own running throughout; Ida Wells second, and Quits third. The Minor Stakes, of mile heats, for three-year-olds that had never run prior to the closing of the stake, $25 each, with $300 added, had two runners out of the six subscribers. These were Capt. Conner's Moonbeam, a daughter of Planet and Edina, and consequently full sister to that speedy mare Minnie Mac; and Pine & McMahon's Mollie McCowan, by Brown Dick out of Viola. The betting was $100 to $30 on Moonbeam, with whose promising racing abilities report had long been busy. She won the first heat in 1:50½ by four lengths, and the second in 1:58. She is engaged in the Alabama Stakes at Saratoga, where she will have to meet far different company, for among her probable competitors are Beatrice, Countess, Regardless, Bonaventure and Josie B. The next race, a dash of one mile and a quarter, for a purse of $200, was won by Edwin Adams, beating the favorite, B. F. Carver, Lady Greenfield and Port Leonard, in 2:15¾.

On Thursday, May 7, the fourth day of the meeting, the attendance was the largest ever known on the Memphis Course; the weather being beautiful, and the course in fine order. The first race, a dash of one mile and a quarter, for a purse of $200, was won by old Quartermaster, beating Limestone (second), Edwin Adams, Captain Hutchinson and Larry, in 2:46. Limestone got off with a lead of 80 yards and held it until near the finish, when Quartermaster came with a tremendous rush and won on the post by a short head. The second race, two-mile heats, for a purse of $500, had four runners: Bessie Lee, Stampede, Jack Frost and Silent Friend. It was pretty even betting, Jack Frost and Silent Friend having slightly the call. The first heat was a tremendous race throughout between Jack Frost and Stampede, the former winning by a neck in 3:41¾, the fastest heat ever run over the course. The betting now became $100 to $75 on Jack Frost against the field. Another exciting race ensued for the second heat, resulting in Jack Frost winning it and the race, by the fastest of heats, from Stampede, with Silent Friend third; time, 3:46¾.

On Friday, May 8, the fifth and last day's racing brought to a close probably the most successful meeting ever given by the Chickasaw Jockey Club. The first event, a hurdle race for a purse of $200, of which $50 went to the second horse, was won by M. Welsh's Captain Hutchinson, beating Limestone (second), Chris Doyle, Revenge, Captain Jack and Chief Engineer; time, 2:59. The Chickasaw Stakes, two miles, for three-year-olds, $50 each, p. p., with $400 added, had six subscribers, of which two only came to the post—W. Jennings' Ballinkeel, by Asteroid, dam Schottische, and Nine & Scott's King Pynne, by Australian, dam by Lexington. Ballinkeel was the favorite in the pools at $200 to $100, and after a neck-and-neck struggle for a mile and three-quarters, he drew away, and won by two lengths in 3:47. As a two-year-old, the winner ran unplaced to Bay Rum, Paralee, and his stable companion Larry Hart, in the Sloomb Stakes at the Louisiana Jockey Club Fall Meeting last season; won the Howard Stakes at the same meeting, beating Bay Rum, Paralee and six others; and at Natchez ran second to Larry Hart for the Rawle Stakes. This Spring, at New Orleans, he ran unplaced to Bonaventure, Ida Wells and Stampede in the Pickwick Stakes, mile heats; and is to be engaged in the Travers and Kenner Stakes at Saratoga. The last race was a handicap purse for beaten horses, mile heats, and was won by Emir, beating the favorite, B. F. Carver (who won the first heat), Mary L. Quits and Lady Greenfield. Time, 1:47¾, 1:47¾, 1:49¾.

This terminated a very successful meeting, and most of the stables immediately proceeded to Nashville to take part in the Spring Meeting, which commences on May 19.

TROTTING AT FLEETWOOD AND DEERFOOT PARKS.

During the past week there was trotting at both these tracks. On Wednesday, May 5, at Deerfoot Park, a purse of $100, for horses that had never beaten 2:55, mile heats, best three in five, in harness, was trotted; the money being divided into $60 for first, $30 to second, and $10 to third horse. Five horses entered—J. Brannigan's b. g. Rose May; H. Williams' s. g. Major; B akeley & Co.'s b. m. Love; J. H. Phillips' s. g. Sheriff, and R. Dunham's s. g. Charles E. Cooney. Major won the first heat in 2:51; Rose May the second, fourth, and fifth and the race in 2:54, 2:47, 2:50. Love won the third heat in 2:51, but in consequence of his driver having run into Major's sulky, causing him to fall behind, and preventing him winning the heat, it was taken away from him, and given to Major. The time of the heat, therefore, is no record.

At Fleetwood Park, on Thursday, May 7, two trots came off. The first was for a purse of $100, for horses that had not beaten 2:40, mile heats, best three in five, in harness; the money divided into $50 to first, $30 to second, and $20 to third horse. The entries were S. P. Gilbert's blk. m. Black Dorritt, J. Murphy's b. m. Lady Pfifer, and Mr. McNamara's b. g. Bay Jack. The betting was $100 to $50 on Lady Pfifer, but, after three closely-contested heats with Black Dorritt, the latter won the race in 2:40; 2:44½; 2:40¾. Bay Jack was distanced in the first heat. The winner is a beautiful black mare, six years old, by Wild Wagoner, dam by Black Bashaw, and was bred by Mr. J. W. Conley of Flushing, L. I. The second trot was for a sweepstakes of $450, mile heats, three in five, catch-weights, amateurs to drive, and not to rule. The entries were B. Wilson's b. g. Patsy Bolivar, to road wagon; R. Lindsays' b. g. Humpty Dumpty, in harness; and F. Lownde's b. m. Butcher Girl, in harness. These horses had opened the trotting campaign at Fleetwood Park on the previous Saturday, in a similar contest, except that all of them had gone to road wagons. Bolivar had proved the winner, and the owners of the beaten horses had offered to trot again, provided they went in harness, while Bolivar should pull a wagon. This was agreed to, and in the race Bolivar was the favorite at $50 to $35 over the field. He won the first heat in 2:54, but Humpty Dumpty beat him in the second in 2:46¾, and became the favorite at odds over the field. But his backers were doomed to disappointment, for Bolivar won the next two heats and the race handsomely in 2:46½; 2:46.

ENTRIES FOR THE GREAT STALLION PURSE OF $10,000.

The entries for the $10,000 purse offered by Mr. David H. Banchard of Boston for a stallion race over Mystic Park, to be trotted on Tuesday, Sept. 15, closed at the Parker House, Boston, on May 6. The entries, 16 in number, are as follows: R. Baltzell's br. s. Phil Sheridan, by Young Columbus, with a record of 2:28¼; J. R. Farnum's br. s. Commonwealth (formerly Dred) by Phil Sueridan, record 2:27¾; W. B. Smith's bl. s. Thomas Jefferson, by Toronto chief, record 2:25½; C. B. Rockefeller's b. s. Stride Away, by Hawk Tom Hyde, record 2:28¾; D. Nevins, Jr.'s b. s. Fearnaught, Jr., by Fearnaught; M. W Bacon's b. s. W. H. Allen, by Volunteer, record 2:23¼; J. Demo's b. s. Mambrino Gift, record 2:26¾; J. H. Webber's b. s. Rose Patchen, record 2:30; J. G. Lindell's b. s. Pilot Temple, record 2:24½; H. G. Russell's br. s. Smuggler, no record, but his reputed sale total, which caused him to change hands for $40,000, was 2:19¾ for the first mile, 2:21¼ for the second and 2:21 for the third, trotted at Prospect Park, L. I., in August last; D. Judkins' g. s. Joe Brown, by Woodward's Rattler, record 2:20½; C. R. Revere's b. s. Henry W. Genet, by Godfrey's Patchen, record 2:26; J. Helm's b. s. Sam Purdy, by California George M. Patchen, record 2:23¼; O. L. Marshall's ch. s. Vermont Abdallah, by Young America, no record; A. C. Wallace's b. s. Ned Wallace, by Taggart's Abdallah, record 2:33½; and J. R. Poor's blk. s. Draco Prince, by Draco, record 2:24½. This great race will be the sensational event of the trotting season of 1874.

THE GAME OF CHESS.

To Correspondents.

W. H. McD., Rochester.—Paul Morphy was born June 22, 1837; therefore, is not fully 37 years of age.

E. L. ROBERTS.—The King is made to be the tallest of the chess forces.

CHAS. C. BARNES.—We are happy to be able to supply the missing No., and the information.

GUERRILLA.—Your revisions are duly placed under the hammer.

J. CHARLETON.—Thank you for quoting the poem; and for the generous compliment.

WE BELIEVE all others are attended to by post.

Personalia.

GEO. E. CARPENTER has a capital, full-page letter on Problem criticism, in the April *Westminster*.

HERR ZUKERTORT has just closed an admirable analytical article on the "Evans Gambit," under the attractive title of "Forty Years in the Life of a Favorite," in an English paper.

H. J. C. ANDREWS solved and analyzed Mr. Gilberg's celebrated fourfold problems, from the diagrams alone! This veteran problematist has returned to his first love with all the zeal and vigor of youth, heightened and tempered by experience.

S. S. MCILWRAITH asked, through *Glasgow Herald*, for a problem giving double + and mate, *without moving either of the checking pieces!* He is already furnished with four. Suppose some American artist tries his hand?

PRINCE LEOPOLD, a fine player, is reported President of the Oxford C. C. for the next term.

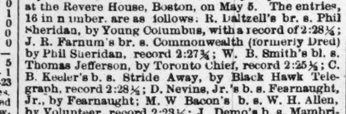
H. M. NEILL, at last accounts, seemed sure of a triumph over Mr. Ware. A note of warning to all champions.

MRS. J. W. GILBERT, as the *finale* to a match with three Uxbridge (Mass.) players, announced mate in 13 moves!

Enigma No. 910.

From the Deutsche Schachzeitung.

BY CONRAD BAYER, LL.D.

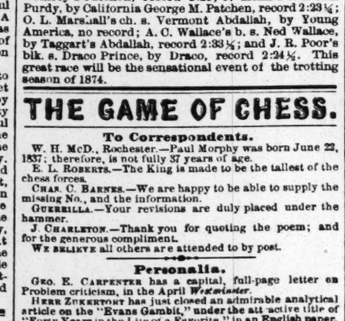


White to play and give mate in five moves.

Problem No. 910.

BY A. E. HUGGINS.

BLACK.



WHITE.

White to play and give mate in four moves.

Game No. 910.

As the University match is just now "the thing," we dismiss it with two more specimens, presenting, probably, the four best names of the fourteen.—*Ne ne of Lon. C. Mag.*

GIUOCO SICILIANO.

White. J. De Soyres.	Black. W. Parratt.	White. J. De Soyres.	Black. W. Parratt.
1. P to K 4	P to Q B 4	16. B 3d P × Kt	P to Q Kt 4
2. K Kt–B 3	P–K 3	17. K R–Kt 5	P–K Kt 3
3. Q Kt–B 3	P–Q R 3	18. P–K Kt 4	K R–Kt 2
4. P–Q 4	B P × P	19. Q–K R 4	Q B–Kt 3
5. K Kt × P	Q Kt–B 3	20. R–K Kt sq	R–K B sq
6. Q B–K 3	K B–Kt 5	21. Kt P × P	Kt × B 3d P
7. K B–Q 3(a)	K Kt–K 2	22. K B × Kt	Q R × B (f)
8. Castles	K B × Kt	23. K R × R	Kt P × R
9. Kt P × B	Castles	24. Q–K B 6	K R × R +
10. P–K B 4	P–K B 3(b)	25. K × K R	Q–K Kt 2 +
11. K R–B 3	P–Q 4	26. Q × Q	P × Q
12. K R–Kt 3	P–K B 4	27. P–Q R 3	K–Kt 3
13. P–K 5	Q–her 4 2	28. K–Kt 2	K–his R 4
14. Q–K R 5	K B–B 2 (c)	29. P–Q B 3, and the *parrie* was declared a draw.	
15. K–his R sq(e)	Q Kt × Kt		

(a) There is a division of opinion concerning this move. Some authorities prefer K B to K 2.

(b) This move is of doubtful merit.

(c) This appears to be loss of time. Kt to K B 3 was the move, and would have been very difficult to meet.

(e) Black here plays very judiciously, and selects the right course to insure a draw.—Mr. P., Oxford.

PETROFF'S KT'S GAME.

Oxford. F. Madan.	Cambridge. J. N. Keynes.	Oxford. F. Madan.	Cambridge. J. N. Keynes.
1. P to K 4	P to K 4	13. Q B to Kt 3	P to K R 4
2. K Kt–B 3	K Kt–B 3	14. K–his R sq	P–K Kt 4
3. Q Kt–B 3	Q Kt–B 3	15. Q Kt–K 2	R P × B
4. K B–B 4	K B–B 4	16. B 1st P × P	K B–his 7
5. P–Q 3	P–Q 3(d)	17. Q–his 2	K B × K
6. Castles	Q B–Kt 5	18. Q R × B	K Kt–R 4
7. P–Q R 3(f)	Q Kt–Q 5	19. P–K Kt 4	Q–K B 3
8. P–Q Kt 4	K B–Kt 3	20. Q–K 3	Kt–K B 5
9. Q B–Kt 5	Q Kt × Kt +	21. R–K Kt sq	Q–K R 3
10. Kt P × P	Q B–R 6	22. Q–K B 2	Q–K R 5
11. K R–K sq	P–K R 3	23. Q × Q	K R × Q(h)
12. Q B–R 4(g)	P–K Kt 4	24. Kt–Kt 3	K R–his 3,

and won in a few more moves. The *C. of L. C. Lag.* evidently makes a slip in terminating this game.

(a) [Sauce for goose, sauce for gander—why not?]

(f) Serves no good purpose; Kt to K 2, to play it to Kt 3, was better.

(g) To K 3 was correct; this loses a piece.

(d) Mr. Keynes has played the greater part of this game in a very skillful manner, but has been materially aided by his opponent's want of foresight.

CHEQUERS.

To Correspondents.

E. L. R., Jonesboro.—The Position contains some very fair ideas, although not new. As a curiosity it may, perhaps, appear. Shall be pleased to receive contributions from your players.

W. C. P., Boston.—Thanks for Position, which is highly ingenious.

R. D. McI., Fitchburg.—The Position as forwarded is wholly unintelligible—for example, a *White man* cannot be placed at No. 2, without becoming a *King*. You also failed to give a solution. Please forward amended copy, and we will examine. Solution of Position No. 2, O K.

W. G. N., Springfield.—Howard Staunton and Henry Spayth.

M. K., Westfield.—Position will be examined.

D. S., Paterson.—Solutions of Enigma No. 2, and Position No. 5, received.

D. W. M., Boston.—As above.

C. C. S., Portland.—Solution of Position No. 1, Vol. 22, received; also No. 4. Correct.

W. P., Boston.—Solution correct. Mr. Spayth is considered a leading player in *this* and all other countries where the game is played. Who the strongest player is remains to be shown.

J. S., Fitchburg.—Solutions of Enigma No. 2, and Position No. 5, Vol. 22, are received.

F. C. S., Athens.—Your Solution of Mr. McGregor's Position is very ingenious. Solution of Enigma No. 1 also received.

A. D., McKeesport.—Position received, and on file for examination. Please accept our thanks.

F. C. S., Athens.—Solution correct.

MESSRS. SCHWARZ AND MCCLAREN.—Accept thanks for approval of our efforts. The end-game is very fair, and shall appear. In future, place the black men on the low numbers, "according to law." We welcome you to our department.

A. H. N., Grafton.—The position forwarded is indeed a pretty specimen of play, apparently ending in the well-known final position of *Bilguer*. We will analyze the termination, and, if sound, it shall appear.

Game No. 7.—Vol. 22.

[Communicated by BARKER BROTHERS.]

PLAYED BETWEEN MR. J. WYLLIE AND MR. C. F. BARKER.

"AYRSHIRE LAS

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed, must be inclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

Letters received for week ending 5 P. M., MONDAY May 11.

LADIES' LIST.

Arnoldi, Mazora
Antonio, Teresa
Anderson, Josephine
Arrett, Annie
Bridges, Eloise(Erwin)
Barnard, Ann (nee Miss Dacy)
Barrett, Polly (2)
Barnum, Julia
Barre, Mrs. Jennie Worrell
Costello, Mlle.
Clifton, May
Coleman Sisters
Clair Sisters, The
Costello, Mlle. (gymnast)
Donaldson, Mrs. Virginia
Di Bucska Opera Co., Ilma
Drayton, Allie
Dwyer, Mrs. Maude
Elmore, Corene
Foy Sisters
Forrester, Nelly
Foster, Kate (2)
Fredericks, Mrs. Emma (2)
For, Bertha
Granville, Gertie
Gayton, Zoe
Grady, Ella
Hill, Mrs. Ida
Herbert, Carrie (2)
Holland, Mrs. M.A. (2)
Ilferd Sisters
Idolle, Mlle. Ida
Jordan, Media B.
Kirby, Adelle (2)
Kent, Fannie (2)
"Little Nell" (3)
Langley, Georgie
Lillian Sisters
Lee, Rosa 10c.
Morris, Clara (2)
Misco, Mrs. Thos.
Milton, Clara
Maynard, Emily
Norton, Miss F. F.
Norris, Mrs. Chas. (2)
O'Connor, Eliza
O'Brien, Norah
Putnam, Kate
Phelps, Mrs. A. R.
Preston, May
Renard, Zella
Ryan, Mrs. Bevil
Richards, Pauline (2)
Rivers, Mrs. Emma
Ravel, Marrietta
Rice, Emma
Rhodes, Mrs. Marie
"Sappho" (Child of Comedy)
Starbird, Anna
St. Leon, Maude
Sharpe, Kittie
Stanley, Blanche(2)
Taylor, Nettie (clog and vocal "dit")
Tracey, Imogene
Tyson, Annie
Thompson, Lydia(3)
Warren, Dollie (2)
Warren Sist. (2)
Wilson, Clara
Williams, Nellie
Wells, Mrs. F. C.
Walby, Josephine
Whitin, Mrs. (2)
Wallace, Ada
Wood, Annie
Whitland, Kittie(2)
Wray, Mrs. Louisa
Wells, Minnie
Young, Chas. and Marion

GENTLEMEN'S LIST.

Atkins, Will A.
Austin, Charlie (with Leavitt)
Austin, Mike
Armstrong, Harry
Abecog, Sig. R.
Arnold, Jas. A. 3c.
Allington, Jos. (with the Scouts)
Ashton, Wm. H.
Ashton, Frank (tumbler)
Anderson, Joe (leader)
Bennett, Henry
Baker, Chas. H.
Beatty, R. H.
Bernard, Prof.
Brainard, Wm.
Barlow, Milt. G.
Bartell, Johnny (lumbler)
Byers, Wm.
Black, Big. Gus (clave (2)
Brownell, Robt. S.
Blanchard, W. E.
Baker, R. (late with Barnum)
Burk's Mirror of Ireland
Brewster, Harry
Black, Chas. H.
Backus
Barnum, Henry 10c.
Bonfield, Chas.
Bier, Sig. S. (3)
Burns, Tom
Baker, F. Peter
Bater, Geo.
Brown, E. B. (manager)
Bruce, J. (show painter)
Briggs, P. H.
Berlie, Prof. H. (violinist)
Barrett, Lawrence (2)
Bendtsch, Galen W.
Brayton, Frank G.
Brown, F. A. (manager)
Bradley, A. D.
Barnard, G. P.
Bliss, Geo.
Bernard, Edw'd S.
Brown, H. (with Gilbert Sisters)
Bagley, Geo.
Blanchard, W. E.
Baleta, Jos. 3c.
Barcus, J. C.
Byron, Fred.
Bingham, Edwin
Cullen, Andrew (show "biz")
Coss, Geo.
Carson, Kit (show "biz")
Orusoe, Chas. (colo. comedian)
Clifton, Frank R.
Cotis, P.
Cody, W. F. ("Buffalo Bill")
Callahan, Jack
Carr, Frank H. (2)
Canara, Jas. (acrobat)
Coyle, Walter E.
"Cormatto"
Carter, Barry
Curtis, Frank (2)
Campbell, Bartley (2)
Cameron, H. L.
Cotton, E. B. (manager)
Cummings, J. H.
Cooke, Jas. (clown)
Cresswell, J. S.
Clark, H. G.
Olisbee, W. A.
Carroll, Frank (minstrel "biz")
Carey, Tommy
Collins, Chas.
Duprez, Chas. (of Dupp. & Ben.)
Duncan, Jas.
Doud, Frank A.
Dumont, Frank (2)
Darton, Robt.
Daley, D. 3c.
Duprez & Benedict 10c.
Doud, Oliver W.
Davey, T. W. (manager) (2)
Dolo, Degloriau (author)
De Witt, Thos. H.
Daly, W. F.
Denison, Toby (2)
De Haven, Claude (2)
Dixon, T. B.
Dobson, Frank B. (2)
De Glorian Brothers
Dawson, H. A.
Easton, H. J.
Edgar, Joseph
Elder, Matt
"E. N. G." 3c.
Ellison, F. H.
Eastes, Steele J. (2)
Enoch, Harry
Frye, Chas.
Fowler, T. B. (3) 6c.
Foster, Chas.
Frayne, I. Frank
Fritz, E.
Farrell, M. T.
Flaherty's Mirror of Ireland
Fletcher, Walter
Frost, Hyatt
Fitzsimmons, Jas.
Fox, Chas. (with Washburn)
Gride, Chas. B. (2)
Grover, C. Holmes
Good, A. D.
Gray, Harry
Gilbert, J. M. (leader)
Griffiths, W. H. (2)
Gomez & Leon
Gregory, Wm. E.
Gray, Geo. O.
Guy, Sr., Geo.
Gise, Harry
Graham, Jno.
Guiles, Prof. A.
Gibson, A. B.
Guy, Jr., Geo.
Gregory, Wm. E.
Gwynette, Harry
Gunn, Will H.
Griffin, H. P.
Grayson, Mark
Gomez, Sig.
Gale, Walter
Green, W. H. (with Washburn)
Gaylord, Edw
Gaylord, Willie
Grady, G. G.
Hicks, Chas. H.
Healy, Dr. J. E.
Harris, C. W. (minstrel "biz")
Howorth, Mr. (of Howorth's Pan.)
Homer, Wm.
Harbison, C. (of Willis Sisters & Harr. Troupe)
Hall, Dan (cab)
Howard, Bros.
Haight, Jacob
Harwell, J. E.
Hawley & Sharp
Haskell, B. S.
Hoffmeister, Fred (2)
Homan, Geo.
Hawkins, W. (side show "biz")
Hurdic, Harry
Haines, S. (4)
Hall, Billy
Hammond, Jno.
Hamilton, Wiley (3c.
Howard, Rollin (2)
Harris, W. C. (minstrel "biz")
Harrison, Charlie (humorist)
Hall, Milo (2)
Hough, C. Harry (2)
Hirsch & Farley, Namo
Haynes, M. R.
Jagnot
Hanchett, D.
Henri, H.
Holden, Frank
Holland, T. Sidney
Higgins, W. H. (agent) (2)
Irwin, J. B.
Irwin, Jno. D.
Johnson, Jas. (with Scouts)
Jennings, Jno. (2)
Jesse, D. (with Sharpley)
Jennings, J. W.
Kent, Ed. W. (musician)
Kendall, Harry (Irish comed.)
Kersands, Billy
Kember, E. E. (2)
Kemble, Chas. W.
Kirk, Geo. W.
Klarud, Oscar
Kelly, Ed. (late with Rainforth)
Kelly, Henry
Langrishe, J. S.
Leary, Dani.
Langdon, W. H.
Lynch, Jimmy (jig-dancer)
Lucas, Sam (minstrel "biz") (2)
Lennox, Geo. J.
Lee, Harry (2)
Lawson, F. (with Marionettes)
Leavitt, Jr., Andy 3c.
Lewis, C. P.
Leslie, Harry
Leon, Chas. (musician)
Little, Chas.
Lannier, W. M.
West, Lon
Lester, Wm.
Le Clair, Shed
Lawrence, Jas.
Lord, Chas. E.
Leon, J. T.
McGill, W.
McDonald, Jas.
Morris, J.
Morris, John
Murray, G. W. (minstrel)
Mort, Jno. F.
Metropolitan Printing Co.
Mills, Gus. (female)
Mayo, Frank
Monroe, W. O.
Muller, Early (leader)
Mortimer, Harry
Mackley, F. J.
Malby, A. J.
Milton, T. V.
Marsicek, Max
Magee, John (3)
Morris, John
Mahomed, Ben Thir
Maginley, Benj. R. (2)
Maeder, Frank C.
Maeder, Fred. G.
Maddox, Billy (2)
Morris, John (mystic "biz")
Marble, Wm. (actor)
Mathews, Chas. H. (2)
McAllister, Prof. J. M. (2)
Melville, Chas. (business manager) (2)
Marten, Harry (variety "biz")
Murtagh, John
Murray, J. (circus "biz")
Marshall, Geo.
Melville, W. T.
Mills, Jno. W. (circus "biz")
Niblo, Herr
O'Lynn, Bryan 6c.
Owens, Jno. E.
O'Connor, M. C.
O'Brien, John C.
O'Reardon, Prof. M. (2)
Ogden, Chas. D.
Oliver, Allen S.
Peck, Prof. S. S.
"Pacific Slope" (4)
Parker, Chas.
"Partner" (2)
Pease, Harry
Page, A. D.
Pell, E. S.
Price, Wally
Pettit, Chas.
Pfaff, Dan (cab)
Paranto & O'Brien
Paul, Mr. (agent)
Pierce, Wm. (minstrel "biz")
Rice, Col. J. H.
Rothwell, Tom
Rice (agent)
Richards, Prof. (man-ish)
Rose, Frank's O.
Rapier, John
Raynor, Harry
Rose, Bunny
Read, Beaumont(3)
Ravel, Frank
Randall, Frank
Rainforth, Bob
Robinson, Harry
Reese, Florence (actor)
Sells Bros.
Sands, Dick
Schnid, Fritz (of "Black Crook" Co.
Sweet, J. D. (5)
Simmons & Slocum's Min.
Saphore, J. L.
Seeman, Chas.
Sefton, Jno.
Holland, T. Sidney
Higgins, W. H. (agent) (2)
Irwin, Jno. D.
Johnson, Jas. (with Scouts)
Jennings, Jno. (2)
Jesse, D. (with Sharpley)
Jennings, J. W.
Kent, Ed. W. (musician)
Kendall, Harry (Irish comed.)
Kersands, Billy
Kember, E. E. (2)
Kemble, Chas. W.
Kirk, Geo. W.
Klarud, Oscar
Kelly, Ed. (late with Rainforth)
Kelly, Henry
Langrishe, J. S.
Leary, Dani.
Langdon, W. H.
Lynch, Jimmy (jig-dancer)
Lucas, Sam (minstrel "biz") (2)
Lennox, Geo. J.
Lee, Harry (2)
Lawson, F. (with Marionettes)
Leavitt, Jr., Andy 3c.
Lewis, C. P.
Leslie, Harry
Leon, Chas. (musician)
Little, Chas.
Lannier, W. M.
West, Lon
Lester, Wm.
Le Clair, Shed
Lawrence, Jas.
Lord, Chas. E.
Leon, J. T.
McGill, W.
McDonald, Jas.
Morris, J.
Morris, John
Murray, G. W. (minstrel)
Mort, Jno. F.
Metropolitan Printing Co.
Mills, Gus. (female)
Mayo, Frank
Monroe, W. O.
Muller, Early (leader)
Mortimer, Harry
Mackley, F. J.
Malby, A. J.
Milton, T. V.
Marsicek, Max
Magee, John (3)
Morris, John
Mahomed, Ben Thir
Maginley, Benj. R. (2)
Maeder, Frank C.
Maeder, Fred. G.
Maddox, Billy (2)
Morris, John (mystic "biz")
Marble, Wm. (actor)
Mathews, Chas. H. (2)
McAllister, Prof. J. M. (2)
Melville, Chas. (business manager) (2)
Marten, Harry (variety "biz")
Murtagh, John
Murray, J. (circus "biz")
Marshall, Geo.
Melville, W. T.
Mills, Jno. W. (circus "biz")
Niblo, Herr
O'Lynn, Bryan 6c.
Owens, Jno. E.
O'Connor, M. C.
O'Brien, John C.
O'Reardon, Prof. M. (2)
Ogden, Chas. D.
Oliver, Allen S.
Peck, Prof. S. S.
"Pacific Slope" (4)
Parker, Chas.
"Partner" (2)
Pease, Harry
Page, A. D.
Pell, E. S.
Price, Wally
Pettit, Chas.
Pfaff, Dan (cab)
Paranto & O'Brien
Paul, Mr. (agent)
Pierce, Wm. (minstrel "biz")
Rice, Col. J. H.
Rothwell, Tom
Rice (agent)
Richards, Prof. (man-ish)
Rose, Frank's O.
Rapier, John
Raynor, Harry
Rose, Bunny
Read, Beaumont(3)
Ravel, Frank
Randall, Frank
Rainforth, Bob
Robinson, Harry
Reese, Florence (actor)
Sells Bros.
Sands, Dick
Schnid, Fritz (of "Black Crook" Co.
Sweet, J. D. (5)
Simmons & Slocum's Min.
Saphore, J. L.
Seeman, Chas.
Sefton, Jno.
Sharpley, Sam
Sleck, Hank
Sweet, J. W. (circus "biz")
Seeley, Chas. (trick clown) (2)
Speers, Andrew
Strickland, W. H. (bus. manager)
Stewart, G. W. (minstrel "biz")
Smith, Ben (scenic artist)
Turner & Lester
Thornton, Chas. (2
Tuttle, Jerome
Tracy, John
Tyndale, Harry M.
Taylor, Joe (banjoist)
Turner, Ned
Villa, Sam B.
Vegiard, A. D.
Vernon, T. K.
Victorello, Jno.
Van Riper, Jno. (2)
Vernell's Museum, Manager
Van Orman, Hank (musician)
Vincent, Chas. A.
Vincent, Felix A.
Watson, Wm. (manish)
Wallace, Gus (3)
"Williams" (6)
Ward, Jas. M.
Wood, Jno.
Woodward, Nick R. 3c.
White, Chas. H. (tuba)
Williams, Harry (show "biz")
Ware, Geo. (2)
Weaver, H. A.
Whaley-leigh, Chas. (comedian)
Watkins, Chas. A.
Williams, Jas. H.
Ward, Will H. (minstrel "biz.")
Weaver, Jno.
Watson, Harry
Williams, Mr.
Yarwood, Arthur
Yaeger, Charlie
Young, Chas. Wilson

Letters advertised for week ending 5 P. M., MONDAY May 18.

LADIES' LIST.

Adams, Mrs. Jennie
Allen, Mrs. Jennie
Bennett, Mrs. Jennie
Bennett, Miss Lizzie
Bennett, Miss Mary
Bennett, Miss Sarah
Bennett, Miss Susie
Bennett, Miss Ella
Bennett, Miss Annie
Bennett, Miss Kate

THE ADT MALE SINGING SOCIETY of Philadelphia will give a grand concert on the evening of the 20th inst., at the Academy of Music in that city, the proceeds being devoted to a fund in aid of the Hospital of the University of Pennsylvania.

THE NATIONAL CENTENNIAL MUSICAL LEAGUE of Philadelphia will give a grand concert at the Academy of Music, in that city, on the 23d of May.

THE KELLOGG ENGLISH OPERA COMPANY concluded a week's season of opera at the Academy of Music, Philadelphia, on the evening of May 9. The inaugural performance consisted of "The Bohemian Girl," with Miss Kellogg as Arline. On the 5th inst., for the joint benefit of Mr. and Mrs. Seguin, "Fra Diavolo" was produced, Mme. Van Zandt assuming the role of Zerlina at short notice, in consequence of Miss Kellogg's sudden illness. "Martha" was presented on the 6th, for the benefit of Mme. Van Zandt. "Maritana," on the 7th inst., was substituted for "Don Giovanni," in consequence of Miss Kellogg not having recovered sufficiently, she making her reappearance on the 8th inst. in the "Marriage of Figaro," on the occasion of the annual benefit of Mr. Alfred Stimanel, the attendance being the largest of the week. "Il Trovatore" and "Don Giovanni" on the afternoon and evening of the 9th.

JOHN H. OAKES, flute, piccolo and cornet player, is at liberty to accept an engagement. See card.

THE HARMONIC SOCIETY of Harrisburg, Pa., gave a grand floral concert at the Grand Opera-house in that city May 7, under the leadership of Silas Ward.

THE MULLIGAN GUARDS is advertised as being published in *Dexter Smith's Paper* for May.

THE GRAND GERMAN OPERA opened at the Olympic Theatre, St. Louis, Mo., on May 4, to a good house, with "Lucretia Borgia." They presented "Martha" on Tuesday; Wednesday, "Sinfidilla;" and Thursday, "Faust." Their performances were excellent. Friday "The Jewess" will be presented, Saturday matinee "Martha," and "Lucia di Lammermoor" in the evening. Advices dated May 8.

THE AIMEE OPERA BOUFFE COMPANY performed at Hooley's Theatre, Chicago, Ill., May 8 in "La Grande Duchesse" and gave "La Belle Helene" at the Saturday matinee, closing their performances in the evening with "Orphee Aux Enfers."

AT ASSOCIATION HALL, Montreal, Canada, Mrs. Scott-Siddons and her protege, Seraphael (Henry S. Walker) the Boy Pianist, gave an entertainment on Wednesday, May 6, and at a matinee on the afternoon of the 7th. The house was full on both occasions. Mrs. Siddons' reading was not behind any of her former efforts, while Seraphael deserves all the encomiums passed on him. Owing to the detention of the steamer Sarmation, on which Mrs. Siddons has taken passage for England, another entertainment will be given on May 13. . . . H. C. Barnabee, assisted by Mr. Joseph Heine the blind violinist, Madame Ada Heine, pianist, and Howard M. Dow, accompanist, appeared May 8. . . . . The Hampton Colored Singers are billed for 25, 26. The Mendelssohn Quintet Club of Boston will sing on May 28, 29, at Mechanics' Hall.

THE ANNUAL EXHIBITION of the pupils of the musical department of the Maryland Institute of Baltimore was given in the main hall of the Institute on May 4, and was attended by a large audience. The programme consisted of musical selections, which were well executed by the pupils.

WARE'S VIDEO. WARE advertises that he has six new songs, words and music, for disposal. They have attractive titles, and are suitable for serio-comic vocalists, song-and-dance men, clowns, etc.

C. W. IRVING of Indianapolis, Ind., publishes a new song-and-dance, "The Dear One of My Dreams."

THE BROWN BROTHERS, musicians, whose address find elsewhere, desire an engagement for the Summer season, and they can furnish from three to six people.

J. L. PETERS & CO. of New York publish a collection of songs by Frank Dumont and Jas. E. Stewart. For titles, etc., see advertisement.

VARIETY HALLS.

W. F. LAWLOR, Irish comedian, vocalist and dancer, advertises that he is at liberty to negotiate with managers for the season of 1874-75.

ALF. WYMAN advertises a full set of imported musical glasses for sale or exchange.

TABER & O'NEILL want variety artists, both ladies and gentlemen, to travel with them. See card.

FIRST-CLASS PERFORMERS and combinations are wanted at Leam's Opera-house, Kansas City, Mo. Address as per card.

VARIETY AND DRAMATIC TALENT is wanted by L. C. Taylor, who advertises.

DELEHANTY & HENGLER'S COMBINATION showed at Alliance, O., May 7, Canton 8, Massillon 9, and is billed at Akron 11, Ravenna 12. Ernest Stanley, recently the ballet master of the Champion Minstrel Company, is now with Delehanty & Hengler as such.

REGARDING THE DOUBLE-SOMERSAULT claimed to have been turned in midair while passing from the bar of one trapeze to the bar of another, at Montpelier's Varieties, Cleveland, O., by Harry Hurdle, we have received a number of letters, which entirely satisfy us that such a feat was not performed by him. We print the letters under the heading of "Clipper Varieties," in another part of this paper.

FIRST-CLASS VARIETY TALENT is wanted at the Academy of Music, Toronto, Canada. See card.

LINO-LOOK AND DEMADIVA, respectively magician and contortionist, open at Portland, Me., May 11.

LOUIS APPLETON, who advertises that he has purchased the Rondout, N. Y., Opera-house, has open dates for everybody.

HILL AND ORME, Ethiopian comedians and specialty artists, are now playing at the Metropolitan Theatre, Washington, D. C., where they can be addressed.

CHARLEY BURNHAM, Ethiopian comedian, and Jennie Belmont, balladist and utility, who advertise, are now at Ward's Varieties, Fall River, Mass. They are at liberty to engage with a variety company.

CHARLES AND MARIAN YOUNG were the fresh arrivals at the Theatre Comique, Toledo, O., May 4, where business has been fine during the past week, despite counter attractions. Charles Young is an excellent ventriloquist, and merits applause. Marian Young in serio-comic songs was well received. Fred. D. Harris has in a measure recovered from his late indisposition, but is as yet unable to perform his duties as stage-manager. The Youngs open at Martin's, Pittsburg, on the 18th for twelve nights. Mlle. Lea, Nell West and the Kine Brothers open there May 11.

WARD'S VARIETIES, Fall River, Mass., is advertised to close May 13, and all performers engaged will be requested to report to Portland, Me. First-class talent is wanted.

WM. HOMER and Minnie Kean, Irish-sketch and song-and-dance artists, advertise open dates.

CHARLEY VERNON closed his engagement at the Germania Varieties, Albany, N. Y., May 9, and joins Turner's Comedy Troupe, which starts on a tour May 11.

LA BELLE BLANCHE and Johnny Nichols were the fresh appearances on May 4 at the Cricket, Denver.

AT WARD'S VARIETIES, Fall River, Mass., business has been dull the past week, but the performances have been as good as the average. Fred Sharpley, comedian, was well received, as were the Sharpley Brothers in concertina duets. The arrivals for the 11th are to be Tom Sharpley, the burlesque artist, and Jennie Belmont, balladist; Ione Lang, serio-comic; Mande Lemoine, song-and-dance; Guilfoil and Rourke, double song-and-dance; and Mlle. Certio, transformation dancer. Departures May 9: Sadie O'Neill and Harry Melville, to Portland, Me.; the Zolian Quartet to Newark, N. J.; Somers and Whitney, dancing and unknown; Eva Brent to Boston, Zoe De Forrest to New York. On the 13th the Varieties will close for the season, and the company will take to the road for a few days, previous to opening at Ward's Varieties in Portland, Me., which remains open for the Summer. At WALLY WARD'S Varieties, Providence, R. I., G. W. Ryder, Ada Brummel, Emily Maynard, Lew Cole, Little Sappho, Guy Linton, Lucy Adams, Little Delmar, J. H. Cummings, Billy Chase, Kitty Sharpe, J. H. Cooke and Lena Cole were there last week.

MRS. FRANK DREW is referred to a card in our advertising department.

AT THE ACADEMY OF MUSIC, Grand Rapids, Mich., the company during the past week included the Claire Sisters—Maggie and Minnie, Fanny Haywood, Jenny Oates, Erina Carlton, Lillie Howe, Den Howe, Kittie Lee, the Richmond Sisters, John Mendell, W. T. Melville and Johnny Loveland. Ed. Chrissie is billed for May 11.

A LADY PARTNER for double trapeze business is advertised for elsewhere.

ALEX. DAVIS, ventriloquist, is in the third week of his engagement at the Adelphi, Chicago, Ill.

VARIETY TALENT is wanted at the Adelphi Theatre, Green Bay, Wisconsin. See card.

THOMAS AND HEENEY, clog statuesque artists, will be at Providence, R. I., May 11, for two weeks. They publish, elsewhere, cards of recommendation from J. J. McCloskey and Wally Ward.

THE ADELPHI, Chicago, Ill., can be rented by first-class combining July and August, and specialty artists desiring engagements in June are requested to address Leonard Grover, as per card.

LITTLE DELMAR, child comique, song-and-dance artist, etc., is at liberty to negotiate with managers for open dates. Address L. W. Harleigh, as per card.

BILLY EDWARDS, John Burleigh, Jennie Thorpe were finely received, Geo. Warren and Tommy Grange closed May 9, both going to New York. Jennie Belmont opens in Fall River, 11th. The following people closed, and open on the 11th, with Metropolitan Tent Show at North Attleboro: Andy Showers, Charley Arizona, John Thorpe, Harry Miller, Alida Showers and Millie Lestie. An entire new company open on the 11th, viz., Thomas and Heeney, Zoe De Forrest, Oscar Willis, Gussie Lameraux, Annie Fox and the Æolian Quartet. Treasurer Sweet will attend to the managerial duties during the absence of Mr. Stalker, Oscar Willis acts as stage manager in place of Harry Miller. . . . . The Howard Star Company have a fine entertainment at Harrington Opera-house on May 4 to large business.

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THE WAITE SISTERS—Hattie, Nettie and Emma—vocalists, dancers and burlesque actresses, commenced an engagement for two weeks at the Theatre Comique, St. Louis, Mo., May 3. They will be at liberty May 18, and managers desiring to negotiate for future dates are referred to their card.

E. S. WASHBURN advertises for two gymnasts, a comedian, double song-and-dance man, leader of band and orchestra, and musicians.

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AT DONNELLY'S BROOKLYN OLYMPIC the following are to appear this week: Miss Lina Edwin, Bland and Holt, Chameneau Boys—Diamond and Ryan, Nash, Miss Wenona Bridges, W. B. Cahill, Archie Hughes, Amy De Brent, T. Owens, T. H. Plummer, Ida Greenfield, A. Wally.

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TONY PASTOR'S TRAVELING COMPANY is to show at Detroit, Mich., May 11, 12, Toledo, O., 13, Lafayette, Ind., 14, Springfield, Ill., 15, Bloomington 16, and during the week commencing May 18 at the Olympic Theatre, St. Louis, Mo.

HART & HYMAN'S STAR SPECIALITY TROUPE performed at Dayton, O., May 7, Indianapolis 8, 9. Route: Terre Haute 11, Evansville 12, Nashville 13, 14, New Albany 15, Shelbyville 16, Louisville, Ky., 18, 19, 20.

FRED D. HARRIS, stage-manager of the Theatre Comique, Toledo, O., is confined to his room with inflammation of the eyes.

LEONI'S OPERA-HOUSE, Kansas City, Mo., under the management of Charles Leoni & Co., assisted by Hi Chapman, director of amusements; H. F. Schulze, leader of orchestra; and Prof. Smidt, leader of brass band, was opened to the public on May 5. The company is as follows: Charles and Carrie Austin in their zouave drill; Carrie and Frank Lavarnie, character duettists; Hurley and Marr, song-and-dance; Carrie Avery, vocalist; Hattie Norcross, serio-comic; James Dalton, Ethiopian comedian; the Rubino Family—Charles, Masters Harry and Gus—gymnasts and acrobats; and Hi Chapman, general performer.

THE THEATRE COMIQUE, Washington, D. C., did a splendid business during the expired week. There were no fresh arrivals, but an excellent programme was provided. Prof. Mack's breakneck act on the flying trapeze being a noticeable feature, and the infectious cancan closing the performance each evening. The departures, May 9, were Sam Sandford, Sam Cole, Jennie Cole and Bobby McGowan. The announcements for the 11th are Gilday and Ginieven, J. H. Carle, Guisseppe Norton and Miss Minnie Loder. . . . . Jake Budd and Harry Fenner were the only new faces at the Metropolitan Varieties May 11. Attendance light. No departures. Dated May 10.

MRS. JENNIE GILMORE CARLETON, wife of Wm. Carleton, stage-manager at Smith's Opera-house, died at East Saginaw, Mich., after a short illness, on May 5, of hemorrhage of the lungs. The funeral took place on the 7th, and the remains were deposited in Grady Hill Cemetery. John Reese, Archie White, Senor Zegrino, Daniel Mason, Lew Collins and Frank Collins were the pallbearers. The funeral procession was large, and was led by Prof. Hester's band.

THE THEATRE COMIQUE, Richmond, Va., continues to do a good business. H. Woodson has made a decided hit in his song "It's Hard to Love." The rest of the company, particularly Nettie Saronie and the Morris Bros., continue to give satisfaction. Kate Gray closes May 9. Maggie Lorraine, Irish song-and-dance, is underlined.

AT THE THEATRE COMIQUE, Jackson, Mich., Emma Gray, Laura Hughey, and John McVeigh appeared on May 4. Frank Ashurst, stage-manager, did not leave, as announced, he having been re-engaged. Agnes May closed May 9, opening in Rochester on the 11th, for two weeks. Announcements for May 11, Ella Ismond and Archie White.

BUSINESS CONTINUES GOOD at the Germania Hall, Scranton, Pa. The Cecil Sisters and Styles and Lyons opened on May 4. Harry Fox, Annie Rochford, and Little Clifford closed on the 8th, to open at East Saginaw, Joe Cramer took a benefit on the 8th, and he will open at Lane's, Rochester, N. Y., on the 11th. Fred Morton, Mlle. Lotta, Mlle. Carlotta, and Annie Rochelle are to open on the 11th, on which date the Cecil Sisters go to Meyer's Opera-house, Wilkesbarre.

O'DONOHUE AND CHARLEY DIAMOND appeared at the Theatre Comique, Cleveland, O., on May 4. Business good. Departures after 9th: Sallie Swift to Detroit, Mich., and Willis Pickert.

HARRY AND ADA FLOOD closed at Tooker's Varieties, Norfolk, Va., May 9, and left for Philadelphia. The Robinson Family—Nellie, Lizzie, and Master Dick—are to close May 11.

THE JACKLEY FAMILY performed at the Metropolitan, Indianapolis, Ind., the past week, and are to continue this. Thence to St. Louis, Mo., for two weeks, Chicago, Ill., one, and Detroit, Mich., two.

CHARLES M'GINNIS' Gem Con-federation is to be at Hillsboro, Ill., May 9, Nokomis 10.

AT THE GRAND CENTRAL Variety Theatre, Philadelphia, the usual large attendance was noticeable the past week. Niles and Evans in songs-and-dances, John Williams in clog dances, Lew Brimmer in banjo solo and Ethiopian eccentricities, and Millie Lamoyer, dancer, the new additions, were favorably received in their respective specialties, and the pantomime of "Seven Dwarfs" proved very successful. Robert Butler, Frank Donaldson, Albert Martinetti and Miss Lulu West personating the principal parts therein. Miss Lizzie Thatcher and Ocie close on the 9th inst. Emma, Minnie and Mary Wesner having left the week preceding. The Schrotter Sisters, Miss Katie Wilson and Miss Neva Nichols, dancers, and Miss Rosa Eslington, serio-comic, open on May 11.

GEORGE KURTZ and Nellie Brooks were the new faces at the Garden Music Hall, Philadelphia, the past week. Miss Norine Mack, Miss Clara May, Miss Maggie Nichols, Fred Howard, Prof. Wenzell, Tom Connelly and the Delevanti Brothers were the principal members of the company at Miller's Winter Garden, Philadelphia, the past week.

PITTSBURG, PA., VARIETY NEWS is reported as follows, under date of May 8: The Olympic Theatre, late Burnell's Museum, on Fifth avenue, was opened on May 4, and the applications for admission were so numerous that room could not be provided for all, notwithstanding the capacity of the house, which is moderately large. The interior of the theatre is bright, comfortable, and attractive, and reflects credit upon the taste of Mr. R. Fitzgerald, under whose supervision the remodeling was accomplished. The following people appeared in the inaugural performance: Wm. Scanlon, John Denier, M. McCormick, Ned West, Miss Maggie Willett, Walter Bray, the Keyser Brothers, Add Weaver and son, Miss Lizzie Warren, Chas. Heywood and Mr. Fostelle, the entertainment concluding with 'Africanus the Intelligent Ape,' by John Denier, Ned West, and Miss Maggie Willett. The proprietors are Cullin & Smith; general manager, R. Fitzgerald; director of amusements, James Porter; scenic artist, John Johnson; leader of orchestra, Eugene Smith; stage machinist, Harry Friel; master of properties, George Sands; advertiser, George Ford. Matinees are given on Wednesday and Saturday. . . . . The Curry Brothers, whose horizontal-bar performances are well clothed, and Miss Carrie Armstrong and J. T. Larkin, good specialty people; Kirk and Drew, clever song-and-dance artists; Harry Budworth, whose songs-and-dances were received with deserved favor; and Master Add Weaver, were the fresh arrivals at Trimble's Varieties the week of the 4th inst. Other good features were presented by Harris and Carroll, Miss Bella Gordon, Miss Helene Revere, G. W. Herman, Miss Lucy Clifton, Ned Campbell and H. W. Williams. . . . . The new appearances it Martin's New Variety Theatre on the 4th were Sheffer and Nelson, Ella Sheldon, Boyd and Scott, Nellie Edwards, Millie Etta, Charles E. Dobson, Pete Connor and Patti Rosa. These people are known to the readers of THE CLIPPER generally as being excellent performers in their respective specialties. In addition to the newcomers, Johnny Shay, Chas. Harrington, Harry Wilkinson, Mollie Wilson, Annie Hindle, James McDonald, Ella Sheldon, Nellie McDonald and Harry Hart are seen. . . . . The Gessenger Brothers, Millie Lamoyer, Harris, J. H. Graham and Gus Peters are the new presentations at Harry Martin's Oxford Concert Hall. The other people composing the company are Lizzie Conway, George Morton, Grace Harris and Harry Monroe. Joe Mack, Annie Mack and Harry Gardner have gone to Goldsdell's Concert Hall, East End; and Jimmy Dunn and Dolly Dunneman, and Roberts and Emma Roberts are now playing at the Theatre Comique, East End.

AT LANE'S VARIETIES, Rochester, N. Y., J. L. Saphore, Lotta Grant and Hattie Whitney opened on May 4. Miller and Webb failed to come, and sent no excuse. Miss Whitney's engagement was cancelled after the first night. Harry McHale's benefit on the 6th was thinly attended, probably owing to counter attractions. He left for Chicago, Ill., on the 7th. Saphore and Lotta Grant close on the 9th, and on the 11th Agnes May and Lizzie Robinson are to commence. Attendance fair. . . . . Tony Pastor's Troupe performed in Corinthian Hall May 6 to a full house. The entertainment was first-class in every particular. Stage-manager Frank Girard announced that they would return on July 31.

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Extracts from other papers, incorporated in news departments, 30 cents per line.
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will be closed for improvements in scenery, etc., from July 11 till August 15, 1874. Several vacant dates in May and June. PATRA & GIBBONS,
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Mr. W. H. Woodfield's refined and well-tempered rendering of PRINCE PAUL was highly appreciated.—TURF, FIELD AND FARM, N. Y., Oct. 17, 1873.
Mr. Woodfield appeared as PRINCE PAUL, and gave us a most excellent rendition.—INQUIRER, Richmond, Va., Dec. 16, 1873.
Woodfield's PRINCE PAUL, both in costume and acting, has never been exceeded on the Richmond boards.—EVENING NEWS, Richmond, Va., Dec. 16, 1873.
The new tenor, Mr. Woodfield, appeared to the very best advantage as PRINCE PAUL, and is certainly an accession to the company.—REPUBLICAN, Savannah, Ga., Dec. 30, 1873.
The PRINCE PAUL of W. H. Woodfield proved him the most capable artist ever seen in Washington in that role.—CHRONICLE, Washington, Feb. 10, 1874.
The PRINCE PAUL of Mr. Woodfield combines all the physical elasticity of the practiced gymnast with the mirthful touches of the best comic school.—SENTINEL, Indianapolis, April 14, 1874.
Mr. Woodfield's "What They Say of Me" deserved and received an enthusiastic encore.—EVENING NEWS, Indianapolis, April 14, 1874.
"LES BAVARDS."
Mr. W. H. Woodfield as BEATRICE (the chattering wife), did his part credit; in fact, Beat was huge—DISPATCH, Richmond, Va., Jan. 28, 1874.
Woodfield was very funny as BEATRICE.—EVENING STAR, Washington, D. C., Feb. 12, 1874.
W. H. Woodfield's conception of the part of BEATRICE was admirable, and he was twice encored.—GAZETTE, Washington, D. C., Feb. 15, 1874.
Mr. Woodfield as BEATRICE (the chattering wife) gave a very fine impersonation. His comic dance was heartily applauded. He sang "What is Love?" with considerable sweetness, and possesses a very sweet tenor voice.—LEADER, Pittsburg, Pa., Feb. 26, 1874.
W. H. Woodfield's amazing elasticity as a dancer, and general vivacity, mark him as a valuable member of the company.—FREE PRESS, Detroit, Mich., March 24, 1874.
Nothing funnier could be imagined than Mr. Woodfield as the dumb BEATRICE.—TRIBUNE, Chicago, Ill., March 26, 1874.
The dancing of Mr. Woodfield (the aunt) was grace itself, and a repetition of it was demanded by the audience.—THE SENTINEL, Indianapolis, April 15, 1874.
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To MISS ANNA BERGER: At a meeting of Gardner's Flint City Band, held at their band-room, Monday evening, April 27, 1874, you were unanimously elected honorary leader of said band. MELVIN BOWMAN, Secretary.
J. HENRY GARDNER, Leader and President.
EUGENE PARSELL, Treasurer.
E. W. MURRAY, Sergeant of Band.
And received the following reply:
FLINT, Mich., May 1, 1874.
To PROF. J. HENRY GARDNER, EUGENE PARSELL, E. W. MURRAY, MELVIN BOWMAN, AND MEMBERS OF GARDNER'S FLINT CITY BAND.—Gentlemen: Your note of the 27th ult., conveying to me the intelligence that I had been elected honorary leader of your splendid cornet band, has been duly received. Permit me to thank you, gentlemen, for the compliment, and to assure you that it is most flattering to my humble abilities. I accept with pleasure the honor thus conferred, and shall always be pleased to hear of your increased prosperity and success. With tokens of the highest esteem, I have the honor to be,
Very truly yours, ANNA BERGER.

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